

PRICE 40c

WEEK • NEWS • WEEK

- both: how to capture their dollars through tv . . . . 27
- programming – “show biz” or media business? . . . . 34
- answering radio’s “unanswered” questions . . . . 40

Vice President & General Manager  
WALA-TV Mobile, Alabama



## Why WALA-TV bought Volumes 1,2,3,4,5,7 and 8 of Seven Arts' "Films of the 50's"

### Says H. Ray McGuire:

We have bought a Vespa scooter from Arts & Crafts.  
We believe the audience will prefer covers or art  
of viewing the very thing that we're making.  
We began a new scheme of films of the 50's  
thru Friday at 4 PM during February 3, 1964.  
A comparison of A-B-T's first film of 1937 was shown  
a syndicated show fire, even though it was  
rated as brief time off the evening Art film  
time slot — once again.

SEVEN ARTS FEAT. RES VS. SYNC. ATE. L.

SYNDICATED SERIES—OCT. NOV. 1963 2  
SEVEN ARTS FEAT. RES.—MARCH 1964 21

Further, these ratings were not, better than the ratings of the additional comparisons shown. The data were not corrected by the standardizations combined. The data were not corrected by the standardizations combined. Since the new War Rating came out.

**WE HAVE HAD A 200%  
INCREASE IN NEW BUSINESS,  
BOTH LOCAL AND NATIONAL.**

Locality have a new ...  
Springdale ...  
Winters ...  
at ...



**SEVEN ARTS  
ASSOCIATED  
CORP.**

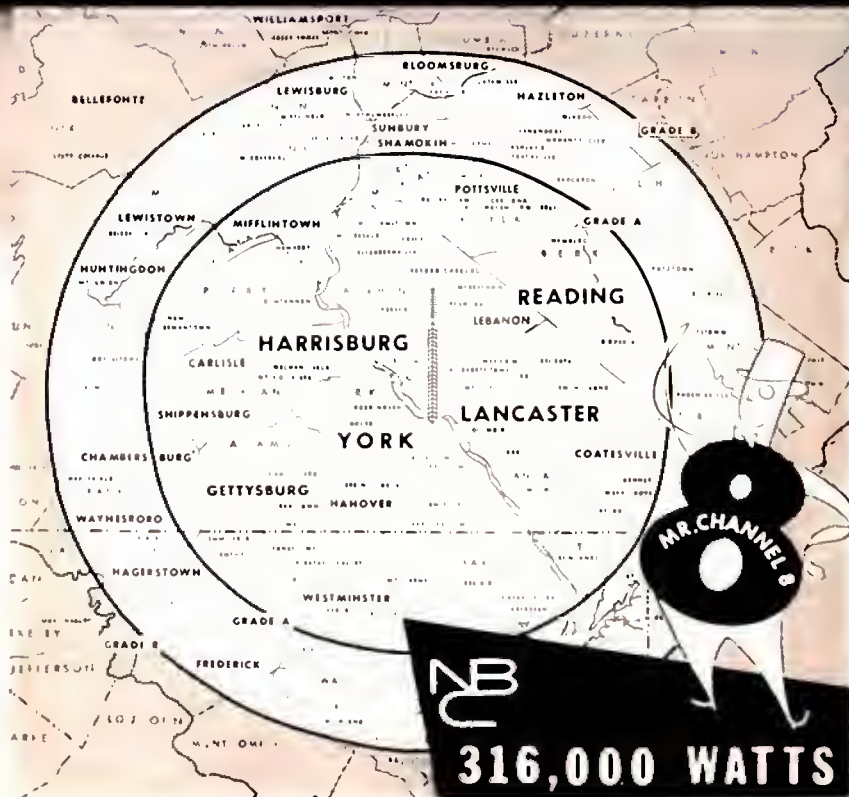


# RELAX

**Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.**



**MULTI-CITY TV MARKET**



**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.  
New York Chicago Los Angeles San Francisco



# IBC Outscores Network Competition in Race for Convention Viewer Ratings

*Network also outscores others in four-day ratings picture  
in New York City; share of nationwide audience is 40 percent*

New York — NBC is the big winner in the convention ratings sweepstakes. With the network leading substantially all week long, final figures prepared by National Arbitron show that NBC had 51 percent of the convention audience over the four-day period. CBS was well behind with 36 percent. ABC recorded only 13 percent of convention viewers.

NBC's share of the total nationwide viewing audience was 40 percent, with CBS attracting 29 and ABC, 10.

The ratings picture was roughly the same in New York City with the four-day figures prepared by the A. C. Nielsen Co. showing NBC with 64 percent of the convention audience. CBS drew 30 percent and ABC, 6 percent.

Share of audience in New York City is considerably lower because of competing attractions. The NBC share was 29, CBS, 13, and ABC, 3. This represents less than half of the total audience.

Among other attractions, convention speakers had to compete with a movie starring Elvis Presley on WOR-TV in New York. The station reported that the film drew the highest

rating of any shown since October, 1960, when a science fiction thriller was offered.

Nationally, NBC researchers estimate that 110 million persons watched some portion of the convention over the three networks in the four-day period.

## Cold Capsules In Trouble with FDA; Possible FTC Advertising Action Seen

*None of the 11 FDA seizures involved brand name products doing any advertising on television*

Washington — FDA's seizure of 11 varieties of the so-called 12-hour relief cold capsules because of exaggerated claims on labels may presage some FTC action on advertising of this type of over-the-counter cold relief medication. FTC chairman Paul Rand Dixon has said advertising for the type of cold remedies promising a variety of kinds of relief is an area the commission intends to tackle in the near future.

None of last week's FDA seizures involved brand name products advertising on tv, but the Food and Drug Administration said the few manufacturers of these delayed-action capsules put out over 100 brands. FDA said the capsules seized do not have enough medical ingredients to be effective over the claimed 12-hour period.

Among the tongue-twister names of the seized medicants are: Caltac T. D. Capsules, Longac Up to 12 Hours Relief With One Capsule, Reliable Contained Action Cold Capsules, Cold Tac Timed Disintegration Capsules, Red & Clear T. D. Cold Capsules, Read's Continuous Action Cold Caps, De-Span Time-Action Cold Capsules, etc.

Laboratories in and around the New York area distributing the capsules included: R-L Laboratories; Vitamin Capsule Corp., Buffalo; Private Formulation, Inc., Hempstead; Davis-

### Metromedia Reports Record High Income

New York — Business is booming at Metromedia, Inc. The company has just reported high gross revenue for the 26 weeks ended June 28: \$44,869,102, or 60 percent above the previous year.

Net income for the first half was also in the record high category: \$2,016,110 as compared with \$1,838,228 a year earlier.

For the 13 weeks ended June 28, Metromedia reports gross revenues of \$23,220,719 compared to \$14,450,976 for the similar 1963 period.

Edwards Pharmacal Corp.; Nysco Laboratories, Inc., Long Island. Seizures were made in locations ranging from the District of Columbia to Los Angeles.

### \$1 Million in Babbitt Billings to D & C

New York — Daniel & Charles' prestige in the broadcast arena got a big boost last week when B. T. Babbitt shifted over \$1 million in radio and television business out of three other agencies into its balliwick.

Boon for D&C was reportedly the result of Geyer, Morey, Ballard's resignation of several products because of a conflict with Lehn & Fink. But not to be ignored is the fact that Babbitt's management changed hands May 4.

Babbitt's agency alignment has been rather rocky in recent months. Not long before the management shakeup, the Charles Antell line was shifted from Geyer to Kastor, Hilton, Chesley, Clifford & Atherton which, by the way, is the only agency now being retained.

The Vano line was moved from Garfield, Hoffman & Conner to Johnson & Lewis.

About \$500,000 is involved in this pullout of Geyer, virtually all of it in network radio.

### Negro Stations Cover Convention

San Francisco — Negro-oriented radio has been keeping tabs on activities in the Cow Palace—with many of the larger stations providing first-hand coverage of the GOP convention. A typical approach was that of WLIB Radio, New York. The station keyed its news and commentary exclusively to Negro delegates and their reaction to developments.

Randolph L. White, WLIB news director, aided by Negro members of the New York delegation, set up interviews with other Negro delegates and leaders from all parts of the country. These interviews were aired throughout the day on WLIB during the entire session.

CONTINUED ON NEXT PAGE



## Storer Offers Piggybacks—At Premium

**Station group reverses ban on multiple product announcement but will levy an extra charge**

Miami, Fla. — Aware that Colgate, Alberto-Culver, Lever Bros. and other heavy-spending spot tv advertisers are wedded to piggybacks, Storer Broadcasting is now prepared to make them available — at a premium. In what amounts to an about-face, the company has modified its basic policy of complete non-acceptability of piggybacks.

In essence, Storer is saying a piggyback announcement is the equivalent of two participating spots and should be charged accordingly. Assuming a \$100 rate for a participating 60-second announcement, by way of illustration, the rate for a 50-second participation on Storer stations would be \$90; 40 seconds, \$80; 30 seconds, \$65; 20 seconds, \$50; 10 seconds, \$40. Non-integrated or piggyback spots would take the combined rate of the two components, with a maximum of two components acceptable, while integrated spots would take the single rate of the total length. For example, a piggyback consisting of two 30-second components would cost the advertiser \$130 or roughly one-third more than an integrated commercial. (Note: All figures are for illustration only.)

Whether or not major advertisers will stand still for piggybacks at a premium is another story entirely. Indications in the industry are that

there will be considerable resistance when Storer salesmen take to the streets with the new plan.

Bill Michaels, vice president of the Storer Television Div., emphasized that there has been no general increase in the 60-second participating rate structure. By purchasing any one of the individual announcement lengths shorter than 60 seconds, he said, an advertiser can purchase participations at a substantial saving.

"We feel this is important and practical, as many advertisers have now proven to their own satisfaction that shorter length copy can and does produce results in participating programs as well as on breaks."

Commenting on the whole piggyback or multiple product announcement fracas, Michaels said, "Seldom has an apparently minor problem of interpretation caused as much confusion or created as many conflicting opinions among broadcasters as well as advertisers, and the subject has been given countless hours of deliberation and discussion by our general managers and sales people. We feel it is equitable for all parties, and administratively practical."

## CATV Infringes Upon Copyright Law, Says Olsson, ABC's General Counsel

**Cable systems carrying music are involved in "public performances" for profit; networks face CATV dilemma**

New York — Eyeing the complex CATV situation from a legal standpoint, Harry R. Olsson, Jr., general counsel for ABC, noted that "CATVs are infringing upon copyright laws through their carrying of music, which constitutes 'public performances' for profit."

In an address before the summer session of the Practising Law Institute, Olsson declared that cable systems have no performance license

rights, "and so do not pay anyone for anything."

But he was quick to point out that CATV owners deny any copyright infringement. They are contesting suits against them on the basis that their operations do not involve "public performances" for profit.

"However, this was also the argument of the early radio broadcasters," Olsson stated, "and the courts rule against them."

"In fact, years ago, the court held that a performance for financial gain was being held even if the program was unsponsored," he said.

This ruling was based on the decision that the unsponsored show aided other programs around it that did have advertisers. Also, the station itself benefited from the promotion. Olsson noted that the CATV situation also posed a dilemma outside the performance rights area. "The networks like the added coverage and homes the systems provide but a tv station in a small community may not be able to compete with CATV, and may be forced out of business." Result: an important local tv facility has been removed, and its community services cannot be replaced by the cable system.

"The dilemma for the network then," concluded Olsson, "is CAT reach vs. local station coverage."

## Soft Detergents May Raise Questions

Washington — Although plans are for a very quiet introduction of the new "soft" detergents on the market, a bit of educating may be needed along the way in advertising or labeling copy. Labor press indicates that there may be a few consumer questions on the new controlled suds products that do not cause foaming in streams.

A goodly segment of union housewives who read their AFL-CIO news, and those who buy co-op products (now selling their own brand of the "soft" detergents) ask: "Do the new deter-

gents have the same cleaning power, and is there anything in the changed chemistry to affect clothes or skin?"

AFL-CIO news columnist Sidney Margolius assures his segment of union readership that the answer is "yes" to the equal cleaning power and "no" to any harmful effects. Voluntary changeover by brand manufacturers is to begin around Jan. 1, 1965. Just in case these questions percolate to larger groups of housewives, manufacturers may consider having some educational advertising on standby.





## "Treetop House" wins another Peabody Award for WGN-TV



WGN Television is both proud and grateful to have won its third Peabody Award. It was the tireless effort of Mrs. Anita Klever, performer, teacher and co-producer, under the guidance of the National College of Education, Evanston, Illinois, that made this honor possible.

Telecast live and in color each

weekday morning to pre-school children throughout Chicagoland, "Treetop House" provides an exciting and satisfying visit into a land of enchantment where children learn by doing.

Award Winner "Treetop House" is another example of WGN-TV's dedicated service to Chicago.

# WGN IS CHICAGO

*the most respected call letters in broadcasting*

## EDITORIAL

Editor  
Sam Elber  
Feature Editor  
Charles Sinclair  
News Editor  
William S. Brower, Jr.  
Special Projects Editor  
Ben Bodec  
Managing Editor  
Don Hedman  
Senior Editor  
William Ruchti  
Associate Editors  
Barbara Love  
Jane Pollak  
Melvin J. Silverberg  
Editorial Assistant  
Patricia Halliwell  
Contributing Editor  
Dr. John R. Thayer  
Washington News Bureau  
Mildred Hall  
Field Editors  
Alex Orr (East)  
John Bailey (Midwest)  
Production Editor  
Ron Granholm  
Regional Correspondents  
James A. Weber (Chicago)  
Sheila Harris (San Francisco)  
Frank P. Model (Boston)  
Lou Douthat (Cincinnati)  
Margaret Cowan (London)

## SALES

New York  
Bernard Platt  
Gardner Phinney  
Chicago  
Jack Smith  
Cleveland  
Arnold Suhart  
Los Angeles  
Boyd Garrigan  
San Francisco  
Stearns Ellis  
St. Petersburg  
William Brown  
Advertising Production  
Louise Ambros

## ADMINISTRATION

Editorial Director  
Ben Marsh  
Production Director  
Harry Ramaley  
Circulation Director  
Joe Wolking  
Data Processing Manager  
John Kessler  
Advertising Promotion  
Dwayne R. Woerpel  
Circulation Promotion  
Gerhard Schmidt

### 27 Youth — the neglected \$50 billion market

*Although most sponsors neglect to save a word for them, children accept advertising as part of the program, are entertained by commercials and like to see favorites again*

#### TIME/BUYING & SELLING

### 34 Programing — 'show biz' or media business?

*Selecting the best vehicle for sponsor dollars should be media's function; program quality has become a lost sales tool, says agency head*

#### TV MEDIA

### 36 Flavoring the meat with know-how

*Peter Eckrich & Sons uses pictures of quiet farm scenes to create homey mood, special photo techniques to show how smoked sausages can be cooked and served*

#### RADIO MEDIA

### 40 Answering radio's "unanswered" questions

*Trend toward extensive demographic profiles of consumer and market finds pace-setting example in Denver radio report; media heads welcome research*

#### SYNDICATION & SERVICES

### 44 MGM-TV adds 'glamor touch' to agency-level promotions

*To call attention of timebuyers and media executives in New York and Chicago to newest MGM syndicated shows, film firm turned to an old reliable promotion technique.*

#### DEPARTMENTS

Calendar	62	Publisher's Report	10
Changing Scene	46	Sponsor Scope	22
Commercial Critique	61	Sponsor Spotlight	58
Friday at Five	3	Sponsor Week	16
Letters	15	Week in Washington	13

**SPONSOR**® Combined with TV, U.S. Radio, FM® is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-8080. CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727-8511. CHICAGO OFFICE: 221 North La Salle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland, Ohio 44124. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 628-8556. SAN FRANCISCO OFFICE: 260 Kearny St., San Francisco, Calif. 94108. Area Code 415 GA 1-0593. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS: U.S., its possessions and Canada \$5 a year; \$8 for two years. All other countries, \$11 per year. For subscription information write SPONSOR, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Application to mail at the second class rate pending at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.







## WHEN IT COMES TO WOMEN...we've got all the good numbers

We take our best gals to the movies, and they love it! They're our steady dates Saturday and Sunday nights for "Best of Hollywood" and Friday nights from 7:30 to 9:30 for "Masterpiece Movies" like James Mason and Ava Gardner in East Side, West Side, and Cary Grant and Deborah Kerr in Dream Wife. All this, plus great variety shows, the best of CBS and a full hour of dinner-time news, keeps our big-buying gals and our advertisers happy. Moral: Call your STS man.

# WJBK-TV

DETROIT



2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT STATIONS IN IMPORTANT MARKETS  <b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBC	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.

WITH THE PEOPLE WHO REALLY KNOW

*look how  
Minneapolis-  
St. Paul  
Ad Agency  
personnel  
score*

**WCCO  
Radio**



*40 YEARS OF TOP ACCEPTANCE*

Based on Charles Harriman Smith Associates, Inc. advertising survey  
to qualified ones which WCCO Radio will supply on request.



Forms Greatest  
 Service to the  
 Twin Cities

**85%**

Most Believability  
 In Program and  
 Commercial Content

**78%**

Choice  
 on for  
 Advertising Mass  
 Consumer Product

**90%**

Programs Most  
 Favorably  
 Talked About

**75%**

Best  
 Overall Job  
 Of News

**100%**

Best  
 Overall Job  
 Of News

**73%**

Best  
 Farm Service  
 Programs

**98%**



OF OVERWHELMING ACCEPTANCE: Want  
 know the advertising values and audience charac-  
 of radio stations in a market? Ask local ad-  
 gency people who buy radio time. This was  
 Minneapolis-St. Paul in a study by Charles  
 Smith/Associates, Inc. The results add up  
 other vote of overwhelming acceptance for  
 Radio, which makes a clean sweep of every  
 of station-by-station comparison. Get the full  
 from your WCCO Radio or CBS Radio Spot  
 representative.

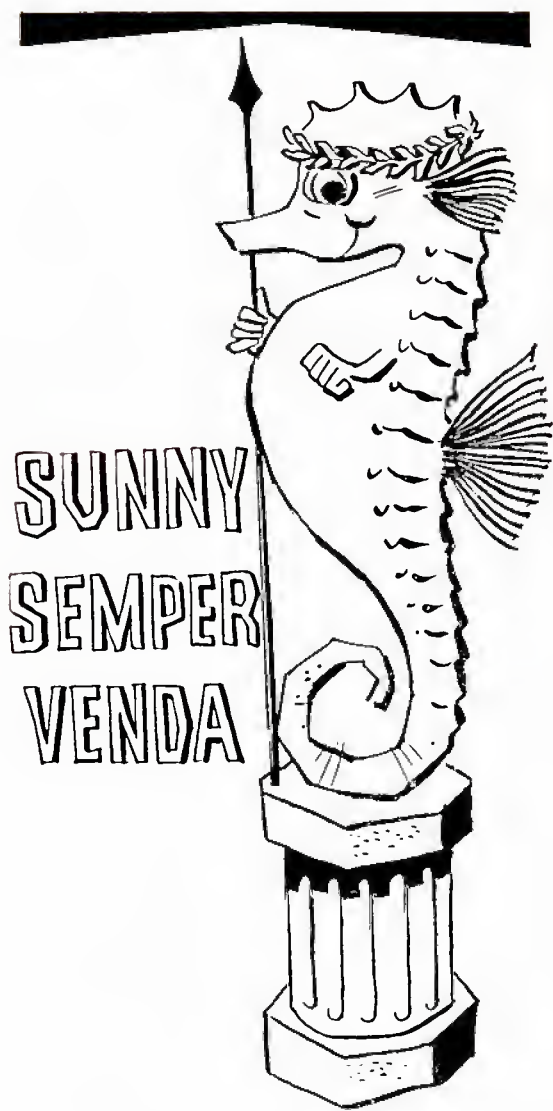
**WCCO  
 Radio**

MINNEAPOLIS • ST. PAUL

Northwest's Only 50,000-Watt  
 1-A Clear Channel Station

REPRESENTATIVE **CBS** RADIO SPOT SALES





The Latins named him:

*Hippocampus  
Hudsonicus  
Lophabanchii  
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of Quality Broadcasting in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

# WSUN

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Nat. Rep.: Venord, Torbet & McConnell  
S.E. Rep.: Bomor Lowrance & Associates

## Publisher's Report



### I'm irked

As I write this I'm looking at a four column headline in the *New York Times* which says, "Tv Commercials Irk Women" (see p. 21).

It's based on a survey of 20,000 members of the General Federation of Women's Clubs made by the National Audience Board, Inc.

While I won't presume to rewrite the headlines of the august *Times* I was hard put to tie this one to the story.

In my opinion the *New York Times*, which prides itself on its impartiality, is not above a competitive dig. If it examines its headline against the contents of its story it will find itself indulging in the kind of crass partiality befitting only a lesser publication.

My opinion is that any way you look at it the 43.8 percent who say that they believe commercials have improved in quality and taste represents a remarkable showing.

My opinion is that the 47.6 percent who say that they do not believe commercials have improved in quality and taste do not necessarily represent a negative. There is, after all, a status quo. While I don't have the questionnaire before me, only the *Times* story, nowhere can I learn that the 47.6 percent say that tv commercials have gone backwards.

The *Times* says women are irked.

I say I'm irked.

And I shouldn't be surprised if the National Audience Board, Inc., which appears to have conducted a fair and useful study, isn't just a wee bit irked too.

\* \* \*

The NAB search is on (see p. 18).

While the board looks for the man to succeed Governor LeRoy Collins as president of the association, the five-man executive committee headed by Willard Schroeder assumes his presidential prerogatives, and executive vice president Vincent T. Wasilewski takes over day-to-day leadership.

In answer to a reporter's question, Schroeder said that the search for a successor will not be limited to the broadcasting or public service fields. He said that the NAB is looking for the right man regardless of his occupation.

That would seem to open the gates to consideration of a top-flight professional man, an advertising man or a business leader. He might even be in association work right now.

It occurs to me that our needs for president of the NAB are not quite the same today as they were during the Kennedy administration. While continuing vigilance on the Washington front is necessary (and the head man must know his way around Washington), for the next four years at least we should have a climate that allows the broadcast advertising industry to operate with lessening political and regulatory distractions.

The NAB could do worse than seriously consider some of its home-grown talent. Men like Don McGannon, Clair McCollough, Ward Quaal, Ted Pierson, Bud Rogers, to name only a few, are hard to find. They know broadcasting. They know how to run an organization. They know Washington. One of these men, or another of like caliber, could serve the NAB with distinction in the years ahead.

*Norm Glenn*



***Sponsor*** IS FOR THE SPONSOR.  
NO OTHER PUBLICATION IS.





CREDIT

BEFORE THE OPENING of the Republican national convention, Robert E. Kintner, president of the National Broadcasting Co., told the NBC News convention staff of more than 600 that he wanted impartial, professional reporting, technical efficiency and strong competition.

Then he gave them authority to back up the responsibility he had assigned. In fact, he told his crews to switch away from commercials whenever something big developed on the convention floor.

Gulf Oil, full-time sponsor of the whole NBC political package, now in its fourth year of bankrolling instant news for the viewer, is in full accord. I spoke to Mark Stroock of Y&R, account man on Gulf Oil institutional who is on the convention scene, and learned that Y&R had prepared 20 separate tv commercials and 28 radio commercials — all new and never before used — for the Democratic and Republican conventions. Also, the agency requested that there be no more than three of the six interruptions allowed for commercials in any hour. It's a practice that started with their sponsorship of space shots from Cape Kennedy.

"People want to see the news," said Mark Stroock. "We want them to get the commercial's message, of course, but the news comes first." That's why every shot is made at the option of the producer and not the agency or client.

William K. Whiteford, board chairman of the Gulf Oil Corp., obviously believes in this pattern. Not only is Gulf's identity — in the consistent survey of commercial identification — about double that of the average program, but congratulatory letters sent the sponsor often close with "please send me a credit card."

*Sam Elber*

# RARE JEWELS



Adam Young

About three or four years ago we attempted to espouse a cause which concerned a problem best described by the word "clutter". At that time we anticipated a crisis. It has arrived. Therefore, we feel it is now of utmost importance to reactivate this cause once again. We

strongly recommend that clutter be eliminated in the following manner:

1. We urge the networks to introduce a one-minute break between network shows.
2. We urge network affiliates to adopt a policy of placing only one spot between network shows.
3. We urge the networks to place both the opening and closing commercials of programs far enough away from the break to eliminate the feeling of clutter.

Based on research we have done, we believe the adoption of these suggestions will meet with almost unanimous approval among advertisers. To begin with, most of them have a strong preference for the one minute message and, of course, almost all prefer the island position.

Naturally, there is always the question of higher cost for this type of announcement—precious jewels are bound to be expensive. But they are a wise and profitable investment.



**adam young inc.**

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS  
DETROIT • LOS ANGELES • ST. LOUIS • SAN FRANCISCO



# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 17, 1964

All legislative activity was frozen in stance here last week. Those house members who were not in San Francisco dashed home to prime primary camps for next November's contests--Commerce Committee chairman Oren Harris among them. Senators and congressmen not involved in convention or electioneering urgencies grabbed a breather from the session's pressures.

The President and the government agencies conducted business as usual, but on a minor key. The executive branch showed no reaction to GOP platform declarations blasting alleged White House and agency pressures on consumer decisions. The President chose the week of the GOP blast to appoint the final member of the 15-man commission to study the nation's food marketing price spread in chain stores, and to predict early organization and functioning.

CBS president Frank Stanton's role had a touch of irony last week. He had been the most eloquent spokesman for the GOP platform plank on freedom of radio and tv news functions from government pressures. At the same time, as head of U. S. Information Commission, he was dispatched by President Johnson to Vietnam to check on the government's (U.S.I.A.) news and educational operations in Southeast Asia.

The FCC appeared undisturbed by the GOP call for freedom from "excessive government controls" for broadcasting. The commission had managed to be first with the most on aired politics by its preconvention issue of the Fairness doctrine primer. It is also proceeding with comparative calm to final decisions on the community check and program information required in new tv and radio reporting forms.

The commissioners were undoubtedly glad to learn at a get-together last Wednesday with NAB officials that the association's board of directors had decided to let the executive committee and executive vice president Vincent Dusilewski run things until a new NAB president is decided upon.

At this time of political and civic upheaval, neither the commission nor the NAB would relish a shakedown with a new and untried captain at the broadcaster helm. The GOP convention was providing tv cameras and radio transmitters all across the country with some fairly ghastly examples of decisions made in haste.

The convention freeze is on the House Commerce Committee's political-editorial broadcast considerations. Hanging fire are bills to make the equal-time Sec. 315 apply to any editorial mention or "defamation" of a political candidate on a program; also bills to free licensees from the duty of providing free time to answer paid controversial programing.

Pleas to Congress to let broadcast news functions out of the noose of Sec. 315 requirements and Fairness Doctrine rulings--in the manner of the free press--would probably fall on deaf ears in any case. Neither Republican or Democratic lawmakers seem ready to trust broadcasters with untrammelled freedom in these

CONTINUED ON NEXT PAGE



# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

areas--particularly in an election year. Tv's impact is so powerful that Democrats are clearly fearful even of the controlled conditions proposed for debate between top candidates.

Committee action on cigaret labeling and advertising is also up in air. Hearings on bills to label--or to stop the FTC from labeling--cigaretts as hazardous were adjourned subject to call of the Chair. Not all of the tobacco spokesmen were heard, notably George Allen of the Tobacco Institute, when meetings were foreclosed by House floor debates and the GOP convention.

The whole cigaret matter may go over to the next session, if it can't be handled early in August by the Harris committee. There is a substantial groundswell to close up congressional shop when the Democratic convention meets in Atlantic City August 24, to celebrate its forgone presidential conclusions. The hiatus would also leave in an uncertain state the Justice Department's somewhat iffy clearance of the cigaret industry's own advertising code. The Department is waiting for a clearer mandate from the House Commerce Committee before giving positive endorsement.

A deterrent to further action in this session on cigarets is the obvious shortage of time to (a) decide on what, if any, legislation the committee wants to curb FTC's new hazard warning requirements, or shift the matter to FDA jurisdiction; and (b) to get it even as far as the House floor for a vote.

There is no hiatus among the agencies and organizations planning education on slaughts on American smoking. Twelve groups, including medical, government and educational agencies, have banded to form a National Interagency Council on Smoking and Health to develop plans for combating smoking as a health hazard. The council says it will look into harmful effects of the use of tobacco in other forms as well as cigarets. It will keep track of and evaluate all programs designed to combat smoking.

Membership ranges from American Cancer Society and American Heart Assn., through the National Congress of Parents and Teachers, the U. S. Public Health Service and U. S. Children's Bureau. Temporary chairman is Dr. Lewis C. Robbins, Chief of the Cancer Control program in the Public Health Service. AMA is not a member.

There is a possibility that Chairman Oren Harris will want an interim review of the ratings situation, some time in August -- although staffers say this is by no means a certainty.

NAB will not have Gov. Collins' knack for persuasive, heart-to-heart approach with the Commerce committee chairman, but Donald H. McGannon, Group W president and head of the NAB Ratings Council is major league when it comes to Hill presentations. RAB's Edmund Bunker also made a hit with the investigative sub-committee during his presentation at the 1963 summer rating session here.

A state of suspension is no new thing for Sen. Dodd's on-again-off-again hearings on sex and violence on television. Latest suggested date for meeting of the Juvenile Delinquency Committee is July 30, but nobody is counting on it as a sure thing.



# LETTERS

## Favors Federated NAB

I have just read your copy of *SPONSOR* for July 6. In regard to your Publisher's Report, I would again say, "amen;" I think the time is here for a federated NAB. It would take a lot of statesmanship on the part of the many facets of the industry involved. It would also take some strong leadership. I believe that the end result would be progress for our industry.

I am impressed with the Colorado radio study in the same issue. This is the kind of reporting I would like to see more of. It is likewise the kind of research I would like to see more of because it comes up with material that should be of use to broadcasters in many areas throughout the United States.

R. M. BROWN

*President  
KPOJ Portland, Ore.*

## Hits FTC Tobacco Rules

Let us hope that the recent exercise in expediency by the Federal Trade Commission concerning regulation of tobacco advertising is not tested in the courts. If it is — and if the decision favors the FTC — what can we expect in the future from this politically-appointed body? The possibilities are frightening.

If cigaret manufacturers are required to state (both on the package and in their advertising) that cigalets are a distant health hazard and may lead to cancer, the door is open and the precedent set for controls over a limitless number of products and services.

Could not automobile manufacturers be required to paint in bold letters on the doors of each car: "DANGER — this is an instrument of destruction. Over 45,000 people were killed because of automobiles last year. Your life can be endangered if you own and operate one, or if your neighbor owns or operates one."

Could not airplane companies be required to paint in luminous letters on the cab of each plane: "This airplane seats 126 people. Statistics show that of every million take-offs, one plane crashed. Board at your own risk."

Could not ice cream and candy bar manufacturers be made to say: "Ingredients contained herein are

tattening. Overweight is a primary cause of heart failure; therefore, eating this can lead to overweight, heart condition and possible death."

We could go on and on, but the point is this — cigaret manufacturers are, in effect, being forced to testify against themselves by this FTC action.

A far better, and much more equitable, way to handle cigalets would be to treat them as whiskey and automobiles are treated: to forbid their sale to, and operation by, minors. This would go a long way toward accomplishing what is assumed to be the FTC's purpose — to protect the American consumer. It would do this without taking unfair advantage of him or of the cigaret manufacturer.

The nation already is well aware of the Surgeon General's report stating that there is a correlation between lung cancer and cigalets, though the report did not purport to be conclusive. The public will continue to be informed of additional developments in the Surgeon General's findings, through the newspapers, radio, magazines and television, and should make its decision on whether to smoke or not smoke on the basis of individual judgement and preference — and not by means of a scare campaign imposed by a government agency.

The FTC's directive is a bad one, an unnecessary one, and should be done away with.

CHARLES H. CRUTCHFIELD

*President  
Jefferson Standard Broadcasting Co.  
Charlotte, N. C.*

## Sees "New Sponsor"

Speaking as a career broadcaster, I would like to take this opportunity to compliment you and your staff on what I consider to be the "new *SPONSOR*". It cannot be my imagination that I find your magazine to be more informative, more timely and, above all, more interesting. Now when I pick up a *SPONSOR* magazine, I find it difficult to put down until I have gone through it entirely. Congratulations and thanks for the help you are giving us in the broadcasting field.

WILLIAM I. FURE, JR.

*General Manager  
WRAP Radio  
Norfolk, Va.*

FEATURE  
YOUR PRODUCT  
IN THE CENTER  
RING  
WITH

RINGMASTER JERRY RICE  
IN THE  
BIG TOP RADIO CENTER RING  
Midnight - 6:00 a.m.



**K•NUZ**

HOUSTON'S 24-HOUR MUSIC AND NEWS

National Reps.

**THE KATZ AGENCY, INC.**

New York • Chicago

• Detroit • Atlanta •

St. Louis • San Francisco

• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2581





## 'This is John Chancellor Somewhere in Custody!'

NBC newsman ejected from convention floor after refusing to heed order to clear aisles; CBS' Wallace also ordered off floor; incidents spark hurried network-GOP meeting

**San Francisco** — Difficulties involving radio and tv newsmen covering the GOP convention reached a peak Tuesday night with the "arrest" of NBC's John Chancellor and the attempted ejection of CBS' Mike Wallace from the convention floor.

As a result of these and other incidents, both networks lodged strong protests, CBS' Fred W. Friendly declaring, "The restriction of our news correspondents to peripheral areas, the temporary prohibition of our cameras from the convention floor, and the restricted terms under which they were permitted to return to the floor, constitute a grossly unreasonable violation of your commitments to permit free and fair news coverage of this convention."

Upshot of the network protests was a hurriedly called meeting between the three networks and convention officials where new coverage procedures were worked out to everyone's satisfaction.

A nation-wide audience witnessed the Chancellor "arrest." It began when anchorman David Brinkley told viewers, "John Chancellor is down on the floor with some further information. John, would you come in now, please?"

Chancellor's reply: "Well, I'd come in if I could, David, but

I wonder that I may be under arrest."

Chancellor then explained that he was attempting to interview a delegate when an assistant sergeant-at-arms ordered the aisles cleared. When he refused to move, two policemen were summoned. "I'm not moving," he told the officers. "Are you going to carry me out?"

"We have been instructed to remove you," said a policeman.

Chancellor then looked up at the cameras and said, smiling, "The next move in this drama is up to the cops. Badge No. 38 has his heavy hand on my elbow. Here we go."

The cameras followed Chancellor as he was escorted down the aisle. "It's awfully hard to remain dignified at a time like this," he said, adding, "For those of you who are watching, I want to assure you that NBC is fully staffed with other reporters who are not in custody by the Daly City police and the San Mateo's sheriff's office. I formally say that this is a disgrace, that the press should be allowed, and radio and television should be allowed, to do their work at a convention."

Chancellor's final remark to the anchormen above the convention floor was, "This is John Chancellor somewhere in custody!"

### Atlantic City Scouts Republican Convention

**San Francisco** — Behind the scenes at the Cow Palace is a most interested spectator — Frank McCue, manager of Convention Hall in Atlantic City, which will soon host the Democratic convention. McCue is on hand in San Francisco to scout the physical set-up, pick up ideas that may be useful in his own hall and profit by any mistakes that might have been made in the Cow Palace. He is especially interested in the handling of lighting for tv, sound systems and camera angles.

The dispute was settled, and in a matter of minutes Chancellor was back on the convention floor. His first words were, "As I was saying . . ."

He then turned to the sergeant-at-arms and asked, "How do I go back to Alaska?"

Less dramatic and amusing was the Mike Wallace incident — also in the vicinity of the Alaskan delegation. Officers attempted to eject the CBS newsman who promptly sat down with a delegate. Additional efforts were made to remove him, but Wallace held his ground. The discussion ended amicably a few minutes later, and the CBS newsman continued covering the convention floor.

Observers on the scene indicate that the difficulties might have



NBC's John Chancellor in interview on the convention floor . . .



. . . Chancellor being evicted from Cow Palace by Badge No. 38.



CBS' Mike Wallace in dispute with police at GOP convention.



risen from the antagonist the more ardent Goldwater supporters feel toward newsmen on the grounds that their candidate is being unfairly treated by both broadcast and the press

## Chancellor 'Arrest' Spurs Telegrams from Viewers

San Francisco — Viewers were wift in their praise of John Chancellor's performance at the Cow Palace. After the NBC newsmen's "arrest" on the convention floor or failing to leave when the aisles were ordered cleared, telegrams began to arrive.

An Orlando, Fla., viewer said, "I cast one vote for the next Emmy award for his performance at the Palace tonight."

A Washington, D. C., admirer went a step further: "Please advise the audience how one would go about placing the name of John Chancellor in nomination for Republican nominee for President of the United States."

From Los Angeles: "Congratulations! I think that your performance was classic. If you are arrested, we will pay your bill."

Even more pithy, from Atlanta, Ga.: "Just noticed your being victed by police from the convention floor. You should have known that if you get in the middle of a cow pasture, you would step in something."

More serious, from Los Angeles to NBC: "Congratulations on our standing behind a free press. I'm sure John will be back."

## RCA to Boost Prices on Broadcast Equipment

Camden, N.J. — Broadcasters will be paying more for RCA equipment in the future with the company's announcement that prices will be hiked from 5 to 11 percent.

Reason for the increases, according to C. H. Colledge, vice president and general manager of the RCA Broadcast and Communications Products Div., is higher costs of labor and materials. Products affected and their new prices will be announced Aug. 15, with the new price schedule going into effect Oct. 1.

## THOSE OTHER DELEGATES—

# Admen Behind the Scenes

San Francisco They probably didn't set foot into one smoke-filled room. No one questioned whether they were in or out of that proverbial Mainstream. Neither the liberals nor the conservatives sought their allegiance. In fact, none of the banner-waving thousands or floor-managing few even knew they were here. But those who made it possible for the entire country to participate in last week's Republican conclave — the advertisers and agencies — were well represented in San Francisco. They helped ring down the curtain on a smooth-running first act of broadcast's most expensive show. In fact, to the \$12 million-plus which network advertisers are spending to present the 1964 political picture to the public must be added the not inconsiderable expense of trooping admen out to the Cow Palace.

Surely the weightiest delegation belonged to the Xerox-Papert, Koenig, Lois forces. Footing the bill for one-third of the ABC package, Xerox went all-out to capture the

flavor of the event. Like Gulf, Xerox shot a slew of commercials especially for the convention. But unlike Gulf, which had the filmed spots already in the can by last Monday, Xerox-PKL decided to transport practically the entire account team 3000 miles to tape some 30 commercials on the scene. (Before the final votes are counted in November, Xerox will have made some 50-odd new commercials for its political sponsorship, a batch will be done at Atlantic City.) In fact, they preceded the other delegates by two weeks. On hand for PKL: Bill Murphy, tv vice president, Jack Goldsmith, tv producer for Xerox; Mike Chappell, copywriter for Xerox; Sam Seal, art director for Xerox; Bob Muir, account supervisor. The Xerox people. Don Clark, advertising vice president, Bill Hesketh, manager of advertising and sales promotion; Sol Linowitz, chairman of the board, Joseph Varilla, editor of the house organ.

Xerox, by the way, had about

*Continued on page 18*

## GOBEL IN ACTION AT CONVENTION



Adding a touch of commercial humor to the Republican convention in San Francisco is comedian George Gobel. In spotlighting Gobel, Xerox's reasoning was that because their messages were to be seen so frequently they wanted someone on camera who would tell their story in an easy, amusing manner.



## Admen . . .

*Continued from page 17*  
ten copying machines at the convention, several of them in a copy center section of ABC's room at the Cow Palace. Delegates, candidates and newsmen were invited to make use of them — there was a stampede right after Scranton released his controversial letter to Goldwater — and the plan was, perhaps, to catch some convention luminaries circulating in that area for some of the commercials.

An influential Young & Rubicam delegation was here, on behalf of Gulf. In addition to Mark Stroock (see CREDIT, p. 12), it included board chairman George Gribbin, president Edward Bond, Jr., and tv supervisor Thomas Adams.

Other admen on the scene: John Maupin, vice president in the tv programming department at BBDO, on behalf of American Tobacco; Talcott Jones, head of the Los Angeles office of Post, Keyes, Gardner, on behalf of Brown & Williamson; Kingman Moore of Ted Bates' Beverly Hills office for Socony Mobil.

Three sponsors bought participations in the CBS package at the last minute, sending that network into the convention about 75 percent sold: Mennen (Grey), American Home Products (Bates) and Salada Foods (Carl Ally).

### TIO Offers Bibliography on Tv in Government, Politics

**New York** — As a working tool for broadcasters, the Television Information Office is distributing a booklet describing 316 books, articles, dissertations, theses and reports which deal with tv's impact on government and politics.

The booklet, "Television in Government and Politics," is being sent TIO sponsor stations this week. "In this election year, this bibliography provides broadcasters with an excellent opportunity to be of service to all who are seriously interested in the election process," declared Roy Danish, TIO director.

This is the third in a continuing series of bibliographies under preparation by TIO.

## Executive Committee To Run NAB Until New President Is Picked

**Chicago** — The National Assn. of Broadcasters will be run by its executive committee and executive vice president while the organization searches for a replacement to departing president LeRoy Collins.

At an emergency board meeting last week, arrangements were made for the executive committee, headed by Willard Schroeder, vice president of WOOD Grand Rapids (Mich.), to exercise NAB's presidential powers, with Vincent T. Wasilewski, executive vice president of NAB, acting as the committee's chief officer.

When asked if Governor Collins, who is resigning to become director of community relations under the new Civil Rights Law, would be replaced by another public figure or a broadcaster, Schroeder simply said, "We are looking for the right man, whatever his occupation."

The Collins resignation takes effect Aug. 1, and speculation has been high that the post may go to



Wasilewski . . . committee's chief officer

veteran broadcaster Clair R. McCollough, president of the Steinman Stations (see SPONSOR, July 13, p. 3).

Collins, who was present at the board meeting, received a standing ovation. He was also cited in a resolution for the quality of his leadership at a "time when the broadcasting industry has been faced with extraordinary problems."

### IRON CURTAIN BROADCASTING:

## More News, Less Propaganda

**Munich, Germany** — Iron Curtain broadcasters are taking a cue from the West by eliminating heavy doses of propaganda on radio and tv and putting the emphasis more on brisk entertainment, news and features. And Czechoslovakia has even gone so far as to offer western firms, principally in London, advertising time over its radio network at charges up to \$2000 a minute during prime time.

According to a survey taken by the research staff of Radio Free Europe, the changes have been most evident in Czechoslovakia, East Germany and Hungary. These countries border West Germany and Austria, and listeners in certain areas can receive western television as well as radio broadcasts.

The Radio Free Europe report stated that Iron Curtain nations used to try to overcome the influence of western broadcasts with jamming, threats and other types of official discouragement. While these practices have not been halted, the countries are now concentrating more on improving their own broadcasts — to the extent of copying western programs.

RFE points out that the number of radio and tv sets behind the Iron Curtain are increasing with an estimated 57 million radio sets and 17 million tv sets.

RFE researchers say that radio still holds a commanding position over television in Eastern Europe, but that tv is growing in nearly all countries at a faster rate.



# Pay Television Makes Debut in Los Angeles

Approximately 4000 subscribers offered drama, sports, and travelogue at prices ranging from 75 cents to \$1.50

Los Angeles — As of Friday, pay tv was no longer a promise and a promotion in California — at least in a four square mile area of West Los Angeles. With approximately 4000 subscribers signed of the 10,766 housing units in the initial area, Subscription TeleVision, Inc., was scheduled to begin preceding programs at 7 p.m.

Among the choices offered viewers on the premiere evening were: the Dodgers vs. the Cubs at \$1.50, the South African play "Sponono" at \$1.50, "Gun Ho," a surfing film, at \$1, "The Ancient Egyptian," an educational travel film, 75 cents, and "An Evening at the Upstairs and the Downstairs," a revue starring Georgia Brown, at \$1.50.

Preceding the programs was a greeting to the new subscribers by Sylvester L. (Pat) Weaver, head of STV.

The system is arranged so that subscribers are able to choose from three programs on a single chan-

nel with prices varying from program to program.

It was pointed out that in the initial area wired for STV seven percent of the housing units had no tv, three percent rejected the service because of physical disabilities, 20 percent did not sign because they were in the process of moving or on vacation. Of the remaining 7500, more than 50 percent (about 4000) accepted the service.

Currently, STV salesmen are operating in a second area, Hancock Park, consisting of 10,000 units. However, no wiring can be done until the state Public Utili-

ties Commission gives its approval. Also, there is a chance that as a result of a heavy newspaper coupon campaign conducted recently the second area may be by-passed. STV officials are currently studying the coupons to determine the advisability of making a change.

In recent weeks, the \$23 million corporation has gone all out in its promotion of the system with heavy newspaper advertising and a steady stream of publicity on personalities and attractions signed to appear in future weeks.

Among the hurdles yet to be jumped is a hotly disputed pay tv initiative on the November ballot in California.

STV is scheduled to put in an Aug. 14 appearance in San Francisco.

## ABC Stations Woo Admen

New York — A whirlwind, whistlestop trip across the United States starts today when the ABC-owned tv stations and executives of ABC Tv Spot Sales launch their third successive tour to visit agencies and advertisers.

The five cities where the owned stations operate — New York, Detroit, Chicago, San Francisco and Los Angeles — are on the agenda. Presentations offer a preview look at both the new programming slated for the fall by ABC-TV and by the individual stations.

It's estimated that in each of the two previous years, more than 2400 executives of agencies and advertisers attended the presentations.

## D'Arcy Moves into Norway and Sweden

Partnership with Stockholm agency brings D'Arcy into full-service representation in Swedish and Norwegian markets

New York — America's leading advertising agencies continue to find Europe a happy hunting ground. Earlier this month, EC&B moved into Denmark (see Sponsor Week, July 13), and now D'Arcy Advertising Company has made a three-way deal to operate in Norway and Sweden.

Robert M. Ganger, D'Arcy board chairman, made the announcement that his agency, Troost Werbeagentur, Dusseldorf, Germany, and Allmanna Annonsbryan, Stockholm, have agreed to form a joint agency known as AAA-Troost-D'Arcy.

The new company becomes the eighth European operation and tenth international office for D'Arcy, currently rated among the top 15 agencies in this country.

In making the announcement, Ganger said, "The formation of our new Swedish operation follows the organizational pattern of our other European offices very closely. Allmanna Annonsbryan, as one of the largest Swedish agencies, is a most suitable partner, and this now gives

us full-service representation in two Scandinavian countries."

D'Arcy's full international roster includes Toronto, Mexico City, Paris, Dusseldorf, Vienna, Milan, London, Brussels, Athens and now Stockholm.

## Stanton Leaves to Assess USIA Role in Vietnam

Washington — President Johnson last week sent CBS president Frank Stanton on a check of U.S. information programs in Southeast Asia.

After a White House send-off, the CBS president headed for Vietnam on his first tour of duty as chairman of the U. S. Advisory Commission on Information.

The commission was set up to take an over-the-shoulder look at what the U. S. Information Agency is accomplishing in its global efforts to picture the United States to the rest of the world — an operation that may one day be shared by commercial tv programmers on satellite broadcasts.

# Challenge to Tv Effectiveness in Political Ads

**ANPA's Kauffman bids for political ad funds, claiming newspapers present better atmosphere for candidates**

**Philadelphia** — It was open season on tv at the summer meeting of the Newspaper Advertising Executives Assn. (ANPA) last week. In an unabashed bid for political ad funds currently channeled into television, Jack P. Kauffman, executive vice president of the ANPA Bureau of Advertising, told the group that newspapers are comparatively a far more effective medium for getting across political advertising messages than television.

Kauffman argued that this was because "paid political advertising in an atmosphere of news and information is bound to have a greater effect than advertising in the atmosphere of entertainment."

"Preempting of popular tv shows," he added, "by paid political advertisements may actually cost votes because of viewer resentment about replacement of regular programs they wish to watch."

Asked for comment on the Kauffman remarks, Television Bureau of Advertising in New York pointed to the many national political figures who were enthusiastic about tv for political advertising. Former president Dwight D. Eisenhower was quoted as saying, "The publisher puts in your home a piece of print. It is essentially cold — but with television you put an appealing voice or engaging personality in the living room of the home where there are people from the ages of understanding on up."

Sen. Everett Dirksen echoed the Eisenhower feeling when he said, "I don't believe there is the slightest doubt any more in anybody's mind — be he politician or not — that the instrumentality of television today is the greatest single force for conveying a message to, or securing a hearing with, the electorate."

Still another speaker at the meeting, William J. Luedke, planning and marketing executive at N. W. Ayer & Son, Inc., told the audience that the reason newspapers don't get more advertising from large manufacturers is because they don't have a single, uniform rate structure. He suggested newspapers should work out a "network" billing method to make it easier for potential advertisers.

## Cigaret Tax Revenues Show a June Increase

**Chicago** — Cigaret tax revenue have done an about-face with the report that 29 of the 41 states for which June figures were available noted increased sales of cigarette stamps and meter impressions over June, 1963. This is the first time collections have shown a boost since the Surgeon General's report on health and smoking last January.

In May, only two states indicated an increase in tax revenues with 4 reporting decreases over the previous year.

According to the National Tobacco Tax Assn., this is not necessarily a barometer of sales, since the stamps are sold at the wholesale level. Also, many states have increased their cigarette taxes.

## BROADCASTERS BACK NEW YORK'S 300TH



The city's radio and television stations have joined forces to support the "Broadcasters Salute to the 300th Anniversary of New York." Anniversary is set for January, 1965, but the broadcasters will continue to promote the event for a two-year period. Co-chairmen of the all-industry promotion are Joel Chaseman (left), general manager of Westinghouse's WINS, and John E. McArdle (right), vice president and general manager of Metropolitan Broadcasting's WNEW-TV. They are seen with Richard A. Patterson, commissioner of public events of New York, at the first formal meeting of the broadcasters.

## STV Signs with Swope for 12 Summer Stock Plays

**Los Angeles** — In its continuing push for programming and promotion, Subscription Television, Inc. has just contracted with Herbert Bayard Swope, Jr., president of Swope Video Productions, Inc., to produce a dozen major summer stock productions.

The plays will be taped on location in various parts of the country with the initial entry, "Glad Tidings," starring Tallulah Bankhead.

Swope expects to tape six plays this year and at least six additional plays in 1965.



## Griffin To Head SRA; Other Officers Named



Lloyd Griffin



Edward Codel

New York—Lloyd Griffin, president of television for Peters, Griffin, Woodward, Inc., is the new president of the Station Representatives Assn. Griffin replaces Edward Codel of the Katz Agency, who will serve on SRA's board of directors.

Other officers elected to serve with Griffin are: William Knodel, president of Avery-Knodel, Inc., vice president; Robert E. Eastman, president of Robert E. Eastman Co., treasurer; Peggy Stone, president of Stone Representatives, Inc., secretary.

## Desilu Reports Impressive Boosts in Gross, Net Income

Los Angeles — Desilu Productions, Inc., reports a \$2 million boost in gross income for the fiscal year ended May 2 as compared with the previous year. Net income totaled \$794,261 (or 66 cents a share) as contrasted with a loss of \$655,387 the year before.

In her annual report to Desilu stockholders, Lucille Ball attributed the substantial increase in both gross and net income to an upping of activity in all phases of the company's operations, as well as to the absence of extraordinary cost adjustments which created the net loss for the year ending April 27, 1963. She added that in the opinion of Desilu management no further extraordinary cost adjustments are necessary.

The actress-businesswoman declared that tv rentals of Desilu facilities for the current year were at an all time high with 15 tv series making use of the company's plant and services. She also said that the company now has more program series in the early stages of development than ever before.

# Want Fewer Hourly Commercials

More than 70 percent of club women favor fewer spots in survey results just released by National Audience Board

New York What do the nation's club women think of tv? According to a just released survey by the National Audience Board, Inc., these influential ladies would like to see fewer commercials per hour, fewer interruptions in tv movies and commercials aimed at a higher intelligence level.

More than 20,000 questionnaires were distributed to members of the General Federation of Women's Clubs. Of the 3136 responses, 72.6 percent wanted fewer commercials per hour; 22.8 percent favored maintaining the present level.

When asked if they believed tv commercials "have improved in quality and taste in the past year," 47.6 percent said "no"; 43.8 percent, "yes."

More than 71 percent favored tv access to legislative sessions on the same basis as newspapers and magazines; 23.4 percent were opposed.

A total of 64 percent felt equal time provisions should once again be waived to permit tv debates between major presidential candidates; 31.2 percent cast negative ballots.

The principal question raised

within the industry on the survey centered on whether or not the women polled constituted a good sample of tv viewing. The point was made that as active club women they were largely middle and upper middle class economically and that it was strictly a female sample—although admittedly they do carry community weight.

In addition to the statistical area of the questionnaire, the women were also asked to comment on various aspects of tv. When asked about commercials in movies, the chief complaint cited was interruptions that disturb the mood and dramatic content of the films.

Another recurring complaint was that many commercials "insult the intelligence."

When asked about government action on commercials, the consensus was that it was a matter for the broadcast industry, advertisers, agencies and the public.

On the plus side, the women praised integrated commercials, with those by Danny Kaye and Jack Benny most often mentioned. Also, useful or instructive commercials (the Kraft recipes) came in for praise.

## Stamler New Head of Polaris Productions

Milwaukee, Wis.—Joseph Stamler, former vice president and general manager of WABC-TV in New York has just been tapped for the presidency of Polaris Productions.

The appointment was announced by F. S. Cornell, president of the parent Polaris Corporation. Cornell also announced that James W. Packer has been promoted from vice president to executive vice president and general manager.

Polaris Productions was formed in 1963 to produce, distribute and merchandise tv programs, including the *Kukla and Olie* series, *The Pinky Lee Show* and the *Doodles Weaver Show*.

Produced by IPA and distributed by Polaris Productions, the initial *Doodles Weaver* sale was made to WPIN-TV in New York. Stamler said there would be 130 titles available for library use. He also announced that half-hour and hour versions of the show will be made available.

Future plans for Polaris productions include exploration of syndicated and network production, co-production and distribution.

Stamler is a veteran of ten years with WABC-TV in New York, including the positions of vice president and general manager of the station from 1958 to 1963.

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Revision urged for 10-plan confine

Major tv reps have been asked by Bates to submit to their stations a suggestion for a change in marking off the eligibility limits of the 10-plan. The agency thinks the practice of limiting the plan to a week antiquated and cumbersome for multi-product advertisers and urges that the application of the plan be extended to four weeks, or even monthly spans. Bates' arguments for the alteration: (1) the matter of weekly checking to see whether the required 10 spots are being fulfilled imposes too much of a time and energy burden, (2) a monthly discount level would dovetail with monthly billing practices, (3) major spot users end up with corporate discounts, so that it would be just as convenient for the station to treat the plan in terms of 40 spots over four weeks, or even a month. Where the Bates proposal is likely to run a cropper: P&G, Colgate and Lever work on 52-week discounts and it is a question whether they'd stick along with such an arrangement if they could get somewhat similar benefits from commitment to a monthly concept. The Bates proposal has met with sympathy in at least one rep quarter. The feeling in that quarter: a monthly plan would tend (a) to make it easier to do business, (b) allow the multiple brand advertiser to spread his weight a little more, (c) provide more flexibility to do product testing.

## Bates quest stirs practice pot

Ted Bates' raising of the issue of the 10-plan is but one of several rooted practices that have been agitating people on both sides of the media counter. In urging reexamination of the 10-plan, Bates cites what it deems to have been central motivation for the plan. To wit, broadcasters thought that by baiting the hook with this special discount they would end up with a monopoly of the advertiser's business in that market. But in the intervening years the concept has become an anachronism, at least as far as the big spot tv spenders are concerned. As budgets have burgeoned through product growth, diversification and corporate acquisition, the ability of a station to monopolize an advertiser's schedule, particularly in a major market, has become more of a dream than an actuality. The allocations

for these major markets have in the instance of, say, the top 15 spot customers — those spending \$8 to \$70 million a year — become too unwieldy for sequestration of a campaign to a single station. What had workability and appeal in the early years of the medium may by now have become a stumbling block, a shackle or an inequity. Continuing good health in business, as in everyday life, requires recognition of change and adjustment to it. Often the reluctance to adjust can be attributed to over-obsession with the status quo or fear of tipping the applecart. The resistance to change applies to both the buyer and the sellers. Take, for instance, the ground rules on product protection, a thorn of recent years in the side of the seller. It was equitable in the days of network radio when every program had but a single sponsor, and the array of competitive products using the medium was relatively limited. Today, companies have constant proliferation of new products and diversity of line. The ground rules which permit a corporate entity to block off protection for their commercial schedules with a lengthy verboten list militates against the fair, progressive interests of the network and the seller of spot. Not to mention the restricting effects on the verboter's smaller competition. That is, making it rather difficult for the competitor with the limited budget to benefit from the choicer precincts of prime time.

## Will Gillette court teens again?

Maxon is rooting again for Gillette to set aside a chunk of its blade spending for the youth market. To add substance to this yearning the agency has just completed a study on that market with regard to the product. Particularly in the areas of attitude and awareness. The indication is that Maxon would like to have Gillette return to radio, a medium in which the razor company held a dominant position for six consecutive years up to about a year and a half ago. Gillette during that span sponsored disc jockey programs on over 125 stations in some 100 markets. The decision to quit this promotional facet came after a change in top-level personnel at Gillette. The bill for youth appeal was around \$1.7 million a year.

P.S.: It is figured that Gillette still has 65



percent of the blade market, although subject to hard pressure from Wilkerson, Schick and Personna.

P.P.S.: Recurrent report that Gillette has thoughts of moving the blade line elsewhere doesn't seem to hold water.

### **Bates' stance vs. piggyback premiums**

Ted Bates has put itself on record with clients as to what the policy should be toward tv stations that put a premium rate on piggybacks. The agency's recommendation: no premiums, regardless of the amount or the circumstances of scheduling. Bates' further stance: in the event of cancellations issued, effective as of Aug. 31, the pull-outs for an account will be restricted to piggybacks and will not apply to any other types of spots on the station. In other words, no sweeping or recriminatory reaction. Among the Bates accounts that would come within the purview of the recommendation: American Home Products, Whitehall, Continental Baking, Colgate, Food Manufacturers, Standard Brands.

### **Spot tv clipped by convention**

No ifs or buts, it's been a costly week — because of the Republican convention — for national spot tv. The tack that was generally taken by major advertisers, with a special emphasis from General Foods: keep our spots from within or around convention proceedings; we want make-goods. Some spot advertisers waved aside the idea of make-goods and demanded credits. They preferred to save the money. Attitude evoked bitter muttering on the seller side. Point raised: how did the cancellees know that they would not get as good, if not better, ratings from the convention than would be obtainable from the preempted rerun ordinarily adjacent to the chain-break? Also voiced was this element of reproof: by assuming an air of hard business as usual, vanishing advertisers washed their hands of the public service job being performed by the medium. The backout of General Foods, incidentally, applied to all brands. Of course there's another side to this particular coin. Preliminary measurements by the tv rating services did show a substantial drop in viewing for the New York

network stations collectively and a pickup in audience for the independent stations. It may turn out differently for Republican stronghold when the over-all results are in. Key reps told SPONSOR SCORE that the spot exodus may, on the month of July, figure a loss of at least 5 percent and possibly as high as 7 percent, compared to the like month of 1963.

### **General Foods splurging in pilots?**

Don't be surprised if General Foods moves into pilot making next season on a bigger scale than ever. One report out of White Plains is that Ed Ebel, the company's tv mastermind, has as many as eight of them on the backburner. Ebel, with corporate backing, has consistently held to the principle that anybody that spends the tens of millions that GF does in network tv annually should control its own program product for two reasons: (1) it can maintain an upper hand in negotiating periods on the schedule, (2) it's not subject to inordinate price escalation if a series turns out a hit. In other words, it can call the prime time shots and at the same time conserve some of the program profits that would otherwise be skimmed off by a network. Ebel, who's down for retirement soon, can be considered about the only substantial selector of network nighttime fare outside of Tom Moore, Jim Aubrey and Bob Kintner. Ebel's had as many misses as hits, but when they've clicked they've stayed around for quite a while.

### **Postscript to Ed Ebel saga**

General Foods has apparently shaped up plans for a successor to Ed Ebel when he retires within the year, although he'll stay with the company on a consultant basis. The apparent successor: Charles A. Pratt, who until a few weeks ago was vice president in charge of advertising and public relations at Alberto-Culver. Meanwhile Pratt takes the title of director of broadcast programming, which was filled for eight years by H. Allen Dingwall. To make room for Pratt, a mutually satisfactory parting arrangement was worked out with Dingwall, who came from Ted Bates. It's been no trade secret the past two years that General Foods was on the prowl for

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

a successor to Ebel. It is reported that among those approached was Lever Bros.' media chief, Sam Thrum, but that he turned it down, figuring that he had too big a stake going for him at his present location. Before Pratt linked up with Alberto-Culver four years ago, he was a network account executive in Chicago.

## Beech-Nut pushes with new flavors

Makers of Beech-Nut gum seem to have taken a leaf out of the P&G and General Foods book in one respect: make yourself conspicuous in your competitive field by constantly introducing something new. In the case of Beech-Nut, it's flavors. The three Beech-Nut newcomers, of a distinctly new type as compared to the competition: Stripes, Candy Cane and Frosty Mint. Beech-Nut's budget for the gums: the coming tv cycle is being hiked to \$4 million, \$2.5 million of it spot. Even though Beech-Nut has been whittling down Wrigley's share of the market, Wrigley outspends it in tv by better than four to one. Interesting side-light: the increase of gum consumption hasn't quite kept up with the population surge.

## Save those IDs, agencies plead

There's apparent concern among major tv agencies about the possibility of a goodly percentage of IDs being eliminated from station schedules as a result of policy positions with regard to piggybacks. Quite a number of key market stations are talking about removing the ID adjacent to a piggyback and making up the loss with a premium on the piggyback. Reasons the perturbed agencies say such development is not good for the medium: it (a) reduces flexibility and (b) crowds out the type of product that wants to make a quick copy point or reminder. Like coffees, teas, beers, cereals and, certainly not the least, cigarettes.

## Roster of hot radio agencies

According to a SPONSOR SCOPE check among key reps, the following can be chalked up as the 15 top agency spot radio billers for the first half of 1964 in alphabetical order: N. W. Ayer, Ted Bates, BBDO, Leo Burnett, Campbell-Ewald, Dancer-Fitzgerald-Sample, D'Arcy, William Esty,

FC&B, Grey, McCann-Erickson, Needham, Louis & Brorby, Ogilvy, Benson & Mathers, SSC&B and J. Walter Thompson.

## Documentary sponsorship dragging

Both NBC-TV and CBS-TV are faced with a tough sell program for their acc documentary series this fall, namely *Profiles in Courage* and the *CBS Report*. Neither one has yet to get a sponsor nibble. *Profiles* is priced at \$75,000 for the hour show and another \$120,000 to \$130,000 for time, depending on the extent of the hookup. Added to *Profiles'* dilemma is the fact that it's scheduled at an hour when the kids control the sets via CBS-TV's *Mr. Ed* and *Lassie*. NBC's investment in *Profiles* runs around \$1.6 million.

## SRO for toymakers on tv nets

Number of toy companies are still searching around for time on the tv networks' Saturday day time blocks, which means that this money will likely wind up in spot. The networks, come the last quarter, have not only virtually sold out these blocks but have all the toy business they can handle. This Saturday program structuring remains a perennial problem. It's strictly SRO the final 13 weeks of the year. Hence NBC-TV is thinking about adjusting the rate here for next season: 13-week advertisers would, if the change goes through, pay more than those committed for 26 weeks.

## Spottrends on media, marketing

A good way to spottrend the media and marketing thinking of astute and forward-leaning advertisers is to find out from Nielsen what sort of questions they want answered via special studies or breakouts. SPONSOR SCOPE did just that last week and learned that up-to-the-minute interest was in these directions: (1) deeper probing into the 16 and 20 age brackets in the matter of brand and product usage as related to an advertiser's complete multi-program participation day after night, (2) heightened plotting of individual viewer attitudes and inclinations toward person products like shampoos, deodorants, etc., with the quest beamed to particular age segments of both sexes, (3) more complex measurement of



aytime, because of the increasing dollar investment in that facet of tv, (4) rising quest for data about product preferences and potentials of teenagers as a result of their surging position in the disposable income picture. (For instance, Gillette has found out that the age segment is already good for \$2 million a year in Foamy shave cream.)

## Hair coloring nears \$100 million

The hair coloring market appears to be approaching the \$100 million level. The indications are that it is spending between \$18 to \$20 million this year, with the bulk of it going into tv. The field embraces three classifications: (1) permanent coloring, (2) temporary coloring, no peroxide, (3) semi-permanent (wears off). Bristol-Myers' Clairol has over 50 percent of the business. Helena Rubenstein and Roux are the closest to Clairol's competitors. Behind them are Revlon and Lehn & Fink.

## tv droops in office service goods

Despite the fast growth of the field, especially in electronic copy machines, tv as a whole has been falling behind in billings from office service goods. The only saving grace: spot shows signs of being on the rise in this marketing area. Here's a comparison of billings over the past four years, as reported by TvB:

Year	Network	Spot
1960	\$3,917,436	\$450,000
1961	4,050,970	680,000
1962	3,761,541	426,000
1963	2,714,200	892,000

## How to win 'younger' cigar smokers?

Cigar manufacturers have indicated a leaning toward broadening the appeal downward into the younger smokers. If you're analytically inclined, it would be interesting to note the cluster of programming that Consolidated Cigar has selected for the coming season. It consists of *Wendy*, starring George Burns, *Broadside*, which is a spinoff of McHale's Navy, the *Danny Thomas Show* on ABC-TV, *Hollywood Palace*. Also included are some minutes on the wrap-up of the National Football League games. Consolidated's biggest

competitor, General Cigar, seems to have taken another audience-targeting stance. It's putting its chips for the fall on the NCAA football games and the Huntley-Brinkley news strip.

## Single sponsorship down to 7 hours

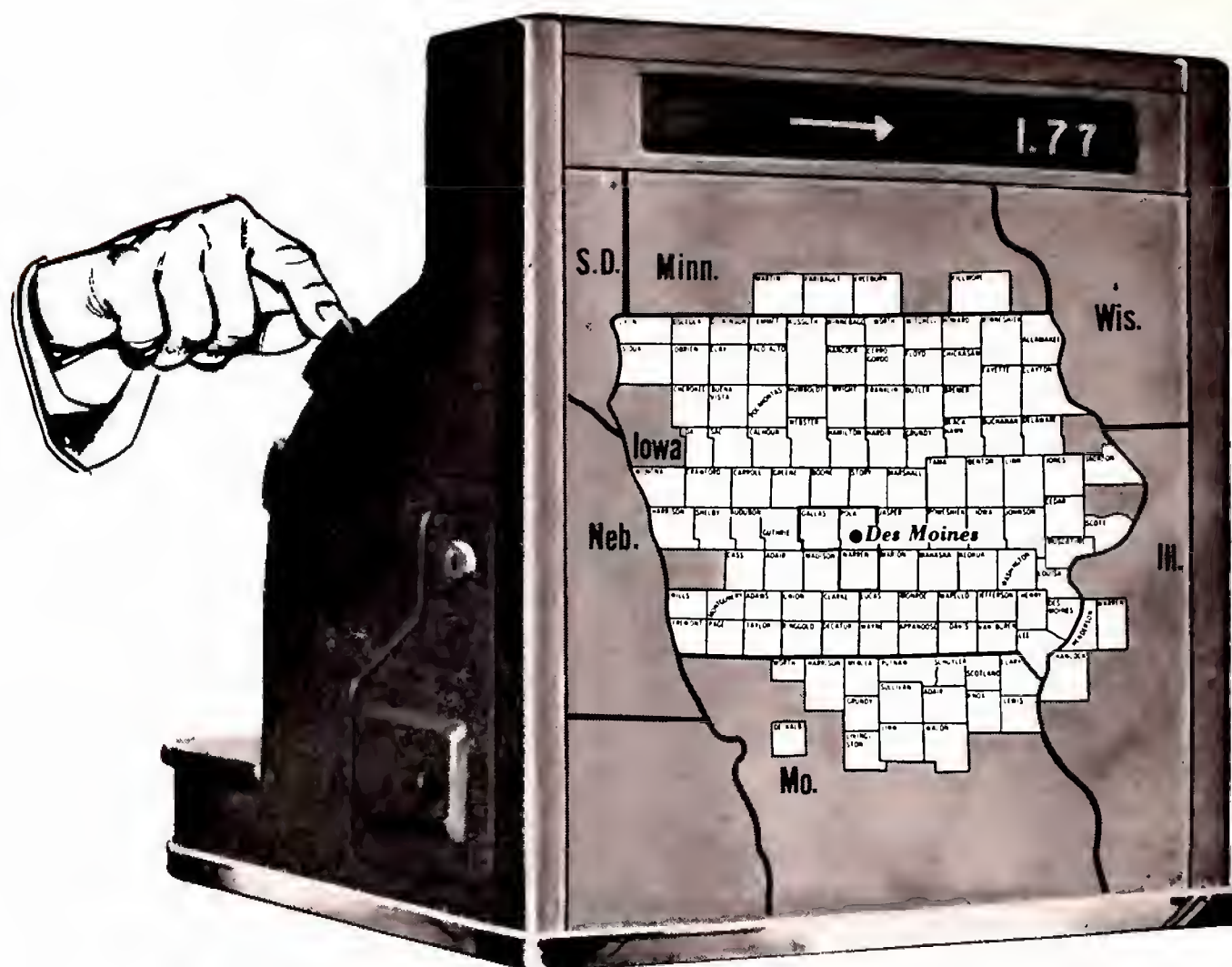
The number of network tv programs with a single sponsor this fall will be down to a record low. 10 of them, totaling seven hours in the prime time spectrum. Compared to two seasons ago, the drop in single sponsorship is four hours per week. The ratio of single sponsorship to the total prime hours (74 1/2) that will be commercially programmed by the three networks weekly comes to 9 percent. Two seasons ago it was 15 percent.

## Easy way of keeping au courant

A frequently voiced agency management complaint in the old days when agencies were producing programs was that the program people were rather lax in watching what was being done by others. The complaint appears to have been transposed to the present, but in another area, namely tv commercials. Substance of the discontent: the commercial production gentry are now out of the habit of diligently following the flow of commercials as broadcast, but prefer instead to depend on the syndicated service of firms that package reels of more or less new commercials taken off the air.

## Post left at post with innovation

Unless you control a hefty share of the market, you and your innovation in packaging can wind up in a parade all by yourself. Looks like that's what has happened to the Post cereal people. Post some months ago introduced the compact package which allowed for four facings instead of three on the average supermarket shelf. Post also saw it from the angle of winning favor from the merchant: more brands could be carried in the same shelf space. But as it's turned out the competition—Kellogg and General Mills, which control the bulk of the cold cereal market—has been content to stick to the traditional high and wide packaging. In other words, big facings and eye-catching displays.



## All 8 Iowa Metro Areas, combined, account for only 47.2% of RETAIL SALES in "Iowa Plus"

The 808,480 families living in WHO Radio's NCS '61 area\* account for nearly 3.75 billion dollars in total retail sales.\*\*

The people in the Des Moines metropolitan area account for 12.8% of those sales. All 8 of Iowa's metropolitan areas *combined* account for only 47.2%. So if your radio messages reach every soul in those 8 metro areas, you are covering less than half of the total purchasing power covered by WHO Radio.

That's a mouthful of figures, but it's worth your closest study. Ask PGW for a breakdown of "Iowa Plus" retail sales in your industry's category — food, drug, auto, gasoline, apparel, general merchandise, etc. You may be amazed at your opportunities in WHO Radio's 23rd-largest U.S. radio market, with a proven audience of 239,000 families who listen *daily* to WHO Radio.\*\*

\*NCS '61, updated by SRDS, '62.

\*\*These figures are for Sales Management's newly-defined and frequently larger metro areas, as found in the June 10, 1963 Survey of Buying Power Issue.

# WHO

RADIO

## for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate



Peters, Griffin, Woodward, Inc., National Representatives



# YOUTH-- the neglected \$50 billion market

Although most sponsors neglect to save a word for them, children accept advertising as part of the program, are entertained by commercials and like to see favorites again

## PART II

**R**ARE IS THE PARENT who deliberately does something against the expressed wishes of a child. Whether it's preparing dinner, planning the family outing or vacation, or buying a new car, the little one usually has a good deal to say about the final outcome. At the very least, children have a "swing" vote; in a great many families they have the most decisive vote.

Admen know (and act on) the importance of veto power or negative votes in adults, but they need to translate this to the younger consumer too, says Mel Helitzer, president of Helitzer, Waring & Wayne Advertising, New York. "The youngsters' vote is frequently the decisive one," he says. "It's a vocal vote. Kids will fight more than adults will; they'll stand up and be counted because issues are clearer to them, sides more spelled out." That's no less true in advertising than in anything else.

Who taps this \$50 billion children's market?

Everyone and no one, says Helit-

*The first article in SPONSOR's two-part series on the youth market traced a largely untapped marketing potential for general product and service companies via advertising directly to children. Even though a manufacturer may not produce what are considered children's products, he can still reap big rewards by addressing himself to the more than 70 million youngsters who represent \$5 billion a year in disposable income. This article tells how*



zer. "There's some chipping away at this block of disposable income by many general product advertisers, but a much more intensive effort on the part of children's product manufacturers, particularly the toy-makers."

Toy-makers were, of course, the first to recognize and define their special market and to appeal strongly and directly to youngsters. Yet, the general manufacturer often has the same problem, whether he's aware of it or not: to "sell" the child while also "persuading" the parent.

Just as most youngsters don't get the exact toy they ask for, neither do they get the socks they'd like to wear or the shoes that take their fancy. But they do *influence* what is purchased on their behalf. Knowing that, toy-makers make youngsters their prime target, with the parent a necessary associate in advertising.

The general advertiser of such items as foods and drugs tends to reverse this advertising approach. He aims first and almost totally for the parent, especially the mother, and then considers the children reached as a fringe, and almost unnecessary, advertising appendage.

The biggest mistake in basic strategy, Helitzer says, is "to pick the wrong primary target." The next mistake? "To use adult appeals that completely sail over youngsters' heads because of their disinterest or their lack of understanding."

Just why is it that most general-product manufacturers and general service companies *don't* advertise to children?

This agency president thinks there are two chief reasons:

(1) They assume, incorrectly, that they'll reach everyone, including children, with their regular ad schedules.

(2) Or, if they're at all aware of the youth market as a separate consumer group, they're wary or hesitant because of the very lack of specifics with which to work.

Because he thinks the second point is valid, Helitzer adds, "It is difficult to get usable market data in this area. Traditionally, the only explorers in this uncharted sea are the toy companies, and they have seasonal markets and limited budgets. They haven't had much money for research; yet they've worked trial and error at a stagger-

ing cost in time, talents and dollars."

Nevertheless, to be successful and competitive, today's modern marketing must be pin-pointed, he says. And more pins should be pointed towards youngsters.

The smartest marketers, he explains, keep uppermost in their minds several "insurance factors," which are designed to put the odds on their side, to work *for* them instead of against them. Here are some of these factors:

#### In marketing:

- Careful selection of the product to be promoted.
- Pretesting the market.
- An alert eye out for the new fads or gimmicks in which so many young people become interested.
- Identification, when feasible, with popular hero themes such as, currently, the Beatles.
- Maximum flexibility — to be able to ride a rising trend or kill a downward movement on a moment's notice.
- Local tie-ins with retailers, distributors.

#### In television:

- Coupling product lines so both boys and girls can be reached with the same commercial.
- Using a "participation factor" in a commercial, such as a bouncing ball over the words to a jingle.
- Using simple words — such as "good" — rather than more "adult" and possibly more vague terms, such as "marvelous."
- Simplifying commercial sets and situations so there's a minimum of physical and mental clutter.
- Developing story lines in a commercial — a short plot that carries the theme from beginning to a simple resolution.
- Employing natural actors, both boys and girls, with whom children can identify, rather than the most handsome performers available. (This is an important factor in attracting parents, too.)
- Talking straight to the children, not "down." They're usually considerably more knowing than they're given credit for.
- Letting humor, which children adore, help the sell. (Some commercials intended for adults — the Hawaiian punch theme and "I'd rather fight than switch . . ." — are

examples of good-natured commercials that have become huge hits with the kids.)

In this generation, children have become the most-exposed-to-advertising generation in all history. Are they, as a result, more conscious of it?

Helitzer doesn't think so. "Children accept advertising as part of the program. They're entertained by commercials and rarely turn away from them. In fact, we've learned that if they like a commercial, they want to see it over and over again. Psychologists tell us, too, that children like things that are familiar to them."

Nor are they — like many adults — suspicious of advertising, Helitzer feels. However, he notes a trend in parents' attitudes over the past two years could become dangerous to advertising effectiveness: Some have warned their children "not to believe everything you see or hear" on television. He feels part of the answer lies in copywriters' being more cautious than ever about insincerity.

Still, the success of tv cannot be denied. The agency president says in fact, "Television has been the biggest motivating factor behind the increase in children's advertising" — thanks largely to toy-makers like Mattel, Inc. and Ideal Toy Corp. These two firms now have advertising budgets of \$9 million and \$3 million, respectively, nearly 90 per cent of which goes into tv.

Helitzer, Waring & Wayne has sown and reaped in television with great success for many of its 17 clients. The most interesting case history, perhaps, began in the HW&W files less than a year ago.

The American Character Doll Co., noting the great success of dress-up dolls like Mattel's Barbie and Ideal's Tammy, decided to enter the market. Their entry Tressy, was generally similar to competitors' except for one built-in device that made it unique — he hair could be shortened or lengthened, combed, brushed and set.

"We concentrated on the hair idea," says Helitzer. Copywriter Russ Alben conceived the commercial and built it around this feature taking every possible opportunity for a demonstration.

"We also tried adult appeals for approaching the girl audience," Al





David Wayne (seated) as policeman exchanges pre-rehearsal notes with other cast members of "The Cowboy and the Tiger," a network pre-Christmas special produced for children last year under the aegis of Helitzer, Waring & Wayne Advertising

en explains. Copy emphasized that was a beautiful doll that little girls could use to emulate the world of their mothers, the adult world. "We knew that, on the sale counter, Tressy wouldn't seem any different from other popular dolls," Helitzer recalls. "We had to show what could be done with her hair styles." And it was futile to hope for effective demonstrations at the busy toy counters during the Christmas rush. The only place to do the job, early, was on tv.

How did the strategy work? Although priced one dollar higher than other dolls, Tressy sold "tremendously" wherever she was ad-

vertised. As a result, American Character Doll is now putting out a complete supplementary product line for Tressy: "fabulously styled wearing apparel," a beauty salon, a bachelorette penthouse and, of course, hair curlers and a setting lotion.

While the nature of the product had largely dictated the format of its tv presentation, success was also partly due to the involvement that television — with an assist from HW&W — created. "Involvement" seems to be a household word around the agency and is, clearly, a pillar of its creative theory.

But not everything is roses, even

in advertising. As with adults, advertising and marketing for children has also produced big fat failure. Helitzer tells about a mechanical toy — a lion — that flopped in spite of a good sell commercial.

"The toy had many strikes against it from the beginning," he explains. "It was so big, about two feet long, that it frightened the very small children who were expected to pull it along the floor with a string. Distribution wasn't as broad as the tv commercial's reach, so there were very real problems in getting the product to people who did want to buy. And it was expensive, considering other toys along the same line."

"The client was advised, as all ours are, to research the market before creating copy and choosing schedules, but rejected that suggestion. In the end, not only the specific campaign but also the product itself failed. Lots of money was lost needlessly."

How can agencies and advertisers avoid such pitfalls?

Helitzer says that his agency can almost guarantee success, provided the client agrees to follow the four-step HW&W formula: (1) conduct necessary research, (2) see the item through a true product-development program, (3) create its advertising specifically for children and (4) pre-test all tv commercials before releasing and using them.

In the children's market, Helitzer explains, it's not at all unusual for early research to result in a brand new product or, more frequently, a new package design. After all, creativity can't take over until the market, its likes and dislikes have become known. But, he emphasizes, the whole thing isn't worth a nickel without pre-testing commercials, preferably at several different levels.

Because they cannot be talked down to and because they see through unconvincing personalities before adults do, it is constantly necessary to make sure the commercial does not offend the child's intelligence, sensitivity and innocence.

Psychological factors are important. So is the role of sex, in terms of appeals which must be kept within the framework of the child's sexuality, not the adult's.

For example, Helitzer explains, if you televise a product of interest to girls with only girls on the screen,



only the girls will watch it. If you show a product of interest to both sexes but pictured only with a girl, the boys watching have a tendency to react negatively on the theory that "that's only girl stuff; I don't want it."

On the other hand, girls will watch commercials for boys' products and will also buy and play with boys' toys and games.

Boys' habits have been of concern to doll manufacturers, who could double their market if they could interest boys in playing with dolls. Sound strange? Yes. But a military doll for boys is now being developed and is expected to come out this fall.

But in terms of what Helitzer labels "true" appeals in commercials for young children, the copywriter finds the Electra/Oedipus worship (of the father by the daughter and mother by the son) more susceptible to creative strategy than the boy-girl relationships involving adults and teenagers.

"Showing a father in a commercial approving a little girl who is near or with the advertised product tells the little girl viewer that the product has the approval of people like her father, whom the worships as a hero," says Helitzer.

These complex interrelationships have influenced many practical decisions. For instance, HW&W claims to have found a way to increase the effectiveness of every commercial automatically by 25 percent. (The technique has to do with the voice in a commercial, but HW&W is saying no more than that.)

Television networks are well aware of children's consumer needs, and all three of the major networks have experimented with programming designed for children. CBS-TV probably has what are the most widely watched, most popular children's shows. ABC-TV has just opened two and a half hours on Sunday morning as additional time slots for the children, a move that's likely given it a lead in terms of programming hours.

All three networks have scored highly with "knowledge-oriented" programs like *Discovery*, intended to increase children's cultural and intellectual curiosity. Considered excellent vehicles for reaching advanced children, such programs are

"naturals" for advertisers of encyclopedias, arts and crafts, records, books and the like.

But among general advertisers, it is the "entertainment show" — *Captain Kangaroo*, *Birthday House*, *Romper Room* among many, many others — that is most sought after. The show's format and price depend often upon the time of day it's scheduled. And that, in turn, depends on audience age-group. (Preschoolers watch daytimes throughout the week. Pre-teeners have pretty much taken over the 5-7 p.m. slot daily. Teenagers — often as much a puzzle to advertisers as they are to their parents — view from 5 p.m. on and well into prime evening time.) Sometimes finding the program that fits the advertiser's needs is complicated by the fact that his product appeals to more than one age group.

If interest in the vast and intriguing children's market is expanding at the national level, what's happening locally?

Through its purchase of syndicated programs, HW&W has found that certain cities show genuine interest in their progeny: Miami, Detroit, Chicago, Houston, Denver, Portland (Ore.), Los Angeles and New York are among them.

WGN Chicago, it's said, finds children's shows so much in demand and such good product-sellers that the station charges its highest rates for them.

Because programing in general still leaves much to be desired and because little is being done about it (in comparison to meeting programing needs for adult shows), HW&W has investigated this problem in some depth. Several times, almost against its will, it has found itself directly involved in commissioning programs. Last year, the agency produced *The Cowboy and the Tiger* (see photos), a network tv special commissioned for youngsters that is now syndicated. HW&W clients were key sponsors of the hour-long telecast, which reaped strong critical reviews when it was aired on two pre-Christmas occasions. Actually, the agency doesn't plan — or want — to get into programing on either a large or regular basis, however.

Instead its chief interest is to cultivate the interest of national advertisers in the potential market that children offer.

The more progressive and alert companies *do* know the influence that children exert, Helitzer explains, citing Texaco, Inc. as one that's moved into the market with direction and imagination.

"Several years ago, Texaco learned the value of offering premiums to children — not adults — so that the youngsters would wheedle their parents into stopping at Texaco stations," he continues. When Texaco offered an \$8 fire truck for \$4, it sold some two million units for a retail value of \$8 million. But each sale required that Dad drive into a Texaco station, the only place he could buy the truck. Asks Helitzer, "Who knows how much gas was also sold and how many new customers Texaco got? How much repeat business came from a simple one-stop because a child has asked? Texaco knows. But they won't tell, and shouldn't."

A few food manufacturers have advertised directly to children "with superb results," the ad chief says. It's a product group that he feels could benefit more than any other by playing to its youngest consumer. A notable example: macaroni and spaghetti firms that have redesigned their products for youth appeal. They've turned macaroni into a wheel shape and called it Wagon Wheels. To win attention and increase sales volume, spaghetti has

---

## Ten points

■ HERE ARE TEN GUIDEPOSTS that Mel Helitzer, president, Helitzer Waring & Wane Advertising, believes point the way to improved youth-oriented tv advertising:

1) Because children like "fun things," make the copy and presentation comply. Look at the success of bubblegum trading cards.

2) The product is important. Use color. Take advantage of special shapes. Notable success: Soaky, a plastic toy filled with shampoo.

3) Capitalize on loyalty, but deserve it. Children love their heroes and if a hero says, "Eat Wheaties," they will — for years and years and years.

4) Take care in selecting a product name. Alberto-Culver has



zen produced in varied designs, sometimes with color added. Children, Helitzer notes, aren't interested only in their favorite foods like ice cream and candy. He predicts "major opportunities" for eats, dairy products, soups.

One of his favorite diversions is to dream up, say, a yogurt campaign to be directed at teenagers, in which copy themes stress yogurt as a aid for clear skin. "This kind of appeal would make a lot more sense to your high school crowd than something like 'It's inexpensive' or 'tastes delicious'," he believes. Youngsters become very self-aware between the ages of 12 and 14, and that's a time when many advertisers could offer real assistance, helping these young adults understand themselves as well as others around them."

In Helitzer's view, soft drinks, beverages and bakery products — while not lending themselves to a "clear-complexion" theme — could profit mightily from special appeals. He also traces big potential sales in toys for electric clocks, tape recorders and similar appliances. He feels that the teenage influence upon purchases of typewriters and cameras has been sadly under-estimated. "Eastman Kodak," he flatly declares, "could have done a far better job of selling and reselling if it had used its advertising to train youngsters in photography." Then,

as they grow older, they'd not be intimidated by camera mechanisms, even complicated ones. They'd already be competent in using cameras and, because of their proficiency and enjoyment, would be taking more pictures more often. Ultimately, this would lead to developing their own prints, taking movies, using filters and special lenses — in short, a whole range of increased grosses from equipment sales.

Similarly, he proposes that the television industry try getting color tv off the ground by selling it first to children. "One big spur," he notes, "is that every kid delights in being 'the first on the block' to have anything."

Even car sales are boosted by younger hipeds. Helitzer cites the Volkswagen tv commercials which, though featuring only an indirect appeal to boys and girls, get a station wagon message through strong and clear. Children come piling out of the wagon, which is made synonymous with fun because, in addition to the frolic involved in "piling out," a pleasurable experience (a picnic or a back-seat card game) usually follows. Such situations create, he says, "an enormous amount" of word-of-mouth enthusiasm that's communicated by children to other members of a family.

Even if they lose out when Sonny wants a Mustang while Dad wants a Rolls, car manufacturers can seek

this market with profit. It's just a few years before 12 year old is 16 and ready to drive. Once behind the wheel, he'll shortly be buying a car of his own. "Advertising to youngsters is an intelligent investment. Even if it's a long-term investment, it's still a good one because car manufacturers expect to be in business a long time."

This theory works also in the drug field where competition is tougher (largely because of repeat sales of low-cost items, in contrast to the automobile's once-every-few years major purchase). Chock vitamins (Miles Labs) advertises to children whereas its competition, Upjohn, sells to adults. At last count Chock was outselling Upjohn five to one, according to Helitzer.

"and I think it's now the fastest moving brand in the country."

Records, which kids love, "have never done a real job in reaching their market," he continues. "Many attempts have been made by fly-by-night companies only to meet a cool reception from the major firms." And while the major companies often have special children's divisions, "they've never done a solid job in advertising to youngsters," Helitzer concludes.

Because children are keenly interested in their futures, in what they'll be when they grow up and where they'll go to college, Helitzer sees them as fitting subjects for in-

## For better tv ads for 'kids'

new toothpaste for children called Mighty White, "a wonderful name and child-oriented." Good 'n' Plenty and Mr. Peanuts are also well timed for children. So is Stripe toothpaste, which has the added advantage of its visible stripes. (5) Youngsters like to be involved, to participate, and designers should keep that in mind. For Le Roi hosiery, an W&W account, did so by devising Signal Socks for teenagers. Embroidered Navy signal flags announce "yes" (I'm going steady) or "no" (I'm not).

(6) Fads are strong while they last, but risky because they usually can't last long. (Notable exception Mickey Mouse who moved from

fad into tradition.) To capitalize on a fad, a company has to be able to move in and out fast, as most toy manufacturers are accustomed to doing. Such fast footwork is not a marked talent among most advertisers, however.

(7) Words have precise meanings for most children, who don't usually like superlatives and adjectives. Whether in print or in broadcast media, copywriters should use simple direct terms. "Good," for example, means almost nothing to an adult. It can mean everything to a child, however, who knows full well what mother means when she asks, "Have you been good today?"

(8) Be honest with children and show good taste in dealing with

them. Although people who misrepresent a product are probably lazy rather than deliberate, they ultimately lose out. "With effort," says Helitzer, "you can be honest and very, very effective."

(9) You needn't go into great detail with children. Youngsters use their imaginations much more freely than adults do, so you're far ahead if you encourage that imagination.

(10) Most advertisers need some control. They should be precensored on ideas and creative commercial plans to save time, trouble and money. In that sense, the NAB's tv code has done an excellent job in encouraging advertising for children's products to be more accurate.

insurance company advertising and promotion. Consider, he suggests, what *could* happen if special college fund policies were advertised directly to the young people who'd gain the benefits.

How big is the potential sales boat that marketers are missing? Precise figures aren't available, but economists estimate that the total youth market (from prenatal bassinets to gifts for the 20th birthday) runs about \$50 billion every year. And, they point out, that estimate is *conservative!*

Yet, pathetically little is spent on advertising that reaches that \$50 billion market. Exactly how little isn't even known for these reasons:

(1) Most advertising agencies figure that, say, 10 percent of the reach in a national campaign is composed of pre-adults and therefore 10 percent of the ad costs are charged—theoretically—to “children’s circulation.” But such figures have little meaning in terms of advertising that children *respond* to.

(2) The most complete data on advertising to youth comes from the toy industry. Yet this industry actually represents only a small part of the total market. Its hard-earned statistics can therefore only be considered as pointers.

(3) Although specially designed packages and premiums usually go over big in the youth market—witness breakfast-food advertising during radio’s heyday—statistics on dollars spent for them are not measured or available.

“We haven’t even begun to scratch the surface,” Helitzer says, although he has no doubt that “the most perfect way yet found to reach children is through television.”

Helitzer, who in no sense claims a monopoly on youth market insights for his agency, nevertheless says that “it takes a lot of work, effort and original thought” to give the market the specialized attention it merits. “Old rules can’t be followed; new ones must be evolved.”

“I’ve always been convinced that almost any kind of product that is not morally, ethically or hygienically wrong for children can be adapted to interest and excite them and that advertisers can expand their basic markets by trying to include today’s youth.” ■



When juvenile marksmen shoot the hat off “Hands-Up Harry,” a 28-inch dart-gun tares his arms fly up. Hitting guns knocks them out of his hands. And, as tv rhyme puts it to get children’s interest, “Hit um Harry in his buckle, pants fall down for heap big chuck

## Western showdown sell

■ A SUCCESSFUL TV CAMPAIGN calls for the promotion of toys that are novel, new and exciting, packaged attractively and low-price oriented for mass market purchase. We have incorporated all these features in our line-up for 1964.”

Those are the words of Charles S. Raisen, president of half-century-old Transogram Co., Inc., a pacesetter in the hotly competitive toy market. Raisen told his stockholders that the company’s goal is to achieve a \$25 million annual volume before the end of the ’60s. To reach it, they’ll rely strongly on tv selling to children.

There are, Raisen explains, about 50 million children in toy-consuming ages and each one gets about \$30 worth of toys each year. With a census forecast of 70 million children by the end of this decade, “it is foreseeable that the American toy industry will be a \$2.5 billion business by 1970.” It is currently \$1.5 billion.

To assure Transogram its share of the market, Jerry Goldstein, director of promotions (under whom all tv exposures are planned and placed) and Jack Arnold, director of advertising, have put together video commercials designed to produce maximum results for the dollars spent.

In “Hands-Up Harry” (see illustrations), which is the first of the commercials produced by Transogram for fall showing, the emphasis has been placed on good writing and good story line instead of big office names or expensive sets. The premise was that a good commercial must be dramatic and appeal to adults as well as children.

Thus, “Hands-Up Harry” utilizes just one child, with whom the viewer can easily associate, at the top level of the age scale for which the toy is designed. (The younger children will want the toy that “big brother” uses.) The rest of the cast is composed of adults.





Butiful cowboy strides down street, draws on (demonstrating how to load it), takes a careful bead . . . as tv cameras grind away



Cowpokes and Indian (played by Larry Storch) are stopped in their tracks



And sent scurrying for their lives . . .



As the admen watch HW&W's Helitzer and "Wayne" (air personality) Andre Baruch who borrowed the name of his wife singer Bea Wayne and Transogram's Arnold

## Western toy

The story line, in rhyme, appeals to adults as well as children and similarly is designed for a specific age group — 14 years old and younger. It's so written, ad director Arnold explains, that even the youngest children can understand the dialogue and action.

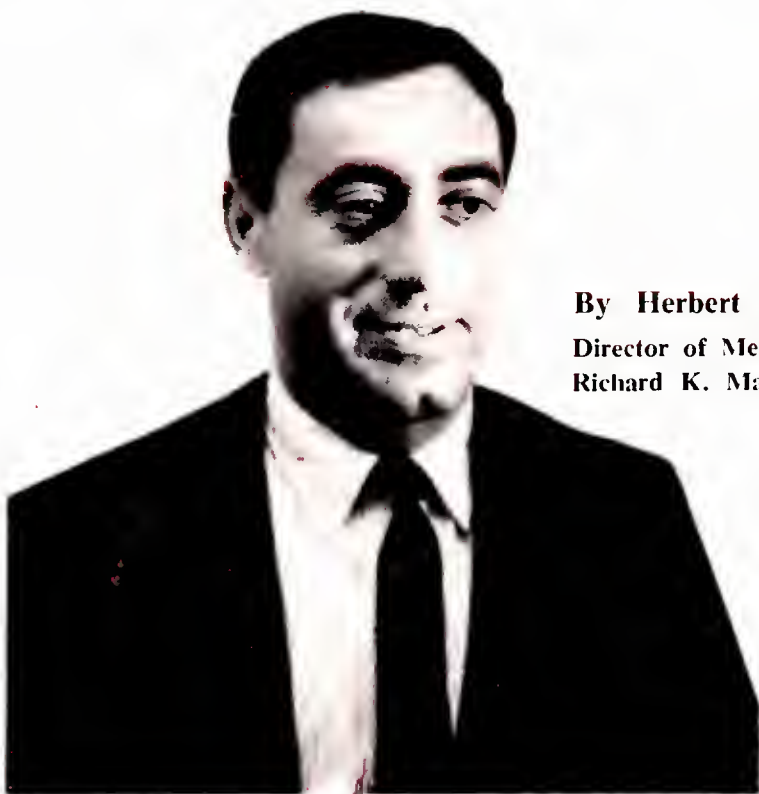
Goldstein says he's certain that, unless television is truthful and actually portrays the toy as it really is, no commercial can hope to make a sale. At Transogram, "every effort" is made to insure that what the child sees on the screen is what he'll actually receive. Quips Goldstein, "Kids are wise. They can't be fooled."

This toy manufacturer strongly prefers spot tv for all the advantages of its flexibility and, in spot, picks minutes rather than the 20-second bill. "We need that much time to demonstrate every facet of the toy in a manner that the youngster will remember for some time to come."



# Programing—'show biz'

Selecting best vehicle for sponsor should be media's function; program quality has become lost sales tool



**By Herbert Gandel**  
Director of Media  
Richard K. Manoff, Inc.

*At Richard K. Manoff, Herb Gandel is in charge of media, media relations and programing. He joined the agency in 1961 as media supervisor, subsequently was promoted to associate media director, and was named to his present post the following year. The agency handles such tv spot and network users as Whitehall Labs, American Home Foods, Welch Grape Juice and Milton Bradley, among others. Prior to Manoff, Gandel was associated for three years with Warwick & Legler, as account executive and media supervisor. Before that, he was a media buyer at Kudner. He is a member of the American Management Association and the National Academy of Tv Arts & Sciences. A graduate of Rutgers University, he also attended Columbia University's Graduate School of Business Administration.*

■ PROBABLY the number one topic of conversation among advertising agency executives and advertisers today is the rising cost of advertising. Advertisers are alarmed at the rate of increase, while agency executives must live up to their promises to provide the best and most efficient advertising for their client's dollars.

Advertising's inflationary cost scare is most obvious and mentioned most often in connection with the television medium. True, the number of homes equipped with television sets — indeed with two television sets — continues to rise, and numbers of viewers and hours of viewing also show steady increases. But even the biggest advertisers express amazement and become cautious when confronted with the large cash outlays necessary to advertise properly today. As a result, selection of network programing is one of the most treacherous tasks for an agency to perform; network programs voraciously consume huge chunks of an advertiser's budget. With such sizable costs involved, risks must be kept to a minimum and it is imperative that the vehicle selected for a particular advertiser be the best one available.

The burden of this all-important decision has traditionally rested with the agency programing department, perhaps the one agency function which has changed least during the period of television's surging dominance as an advertising medium. There has been recognition of this static situation by some agencies, resulting in a realignment of broadcast programing, buying and planning functions. What has developed is a kind of cross-pollination system to expose programing to timebuyers and the planning and evaluating techniques of timebuying to agency programmers. At Richard K. Manoff, it is policy that timebuyers famil-



# or media business?

prize themselves with network program content, and advance screenings of new programs are arranged for them with the networks.

However, the need for greater skill and technical professionalism in selection of programming call for reappraisal of the agency programming function itself. Programming has traditionally drawn from the ranks of show business, television production, the network, etc. The reason for this is that at its inception, television was purely an entertainment medium. The proper ingredients — the right talent, direction, production — were combined and a show went on the air, and for an advertiser, merely being on the air in this vehicle was sufficient to create a meaningful impression on an audience for any advertised product.

To illustrate: *Texaco's Star Theatre*, the ancestor of all comedy/variety shows, was one of the most successful uses of a medium ever, but it could have been anybody's *Star Theatre* and still have been a successful use of the medium. Today, it would be a curious circumstance to find an automotive gasoline advertiser sponsoring a show of this type. These companies are now associated with sports, news and public affairs programs — shows which will provide an audience numerically biased toward male viewers.

The availability of a vast variety of programming has made today's television very different from the medium of *Star Theatre* days. Television and its advertisers have become more sophisticated. Show business, entertainment, talent, production are still qualities vital to the success of any show. Knowledge in these areas is still important to an agency programming department.

However, selection of programming can no longer operate apart from the realities of media plan-

ning based upon market information. Program selection must relate more closely to the needs of advertisers and their products and must assure exposure to as appropriate an audience as possible in order to be a successful use of the medium. There should be a closer correlation between a program's audience achievement and consumer profile of an individual advertiser's product.

This correlation is always an integral part of normal media selection and evaluation. For example, a magazine formulates editorial emphasis to which all its contents relate. The effect is to attract a certain type of reader. This reader, in turn, is a prospect for certain kinds of advertisers. And these advertisers, taking advantage of the favorable editorial climate, are able to expose advertising of their products more efficiently to their best prospects.

Such a procedure occurs naturally with television program content, also. However, if program selection has not been precise initially, it does not follow automatically that the advertising will be exposed to a product's best prospects. But now, with the advent of computer applications to media functions, it is possible to determine characteristics of individual network programs, as is done with magazines, and relate these characteristics to advertiser audience goals. There is presently an accumulation of abundant demographic data on all types of television shows which will allow such judgments to be made. Further, this availability of information permits thorough analysis, both demographically and historically, of a particular type of program.

Therefore, the riskiest part of this whole business, new programming and counter-programming, need no longer be so hazardous. Informed decisions about the kind of

audience reached by a particular program, and how this audience corresponds to the advertiser's consumer profile, will reduce, though not eliminate, much of the element of chance in the investment of precious advertising dollars.

There must be a greater coordination between the program selecting and media function, perhaps even the encompassing of programming selection by the media department. This development is necessary if marketing considerations are to act in concert with the traditional programming evaluations of entertainment, talent, direction and production.

It has always been the role of the media department to translate consumer target information into a workable, efficient selection of the best medium or combination of media. Part of the media selection is the determination of the proper use of each medium. In the case of a network vehicle, it is not enough merely to be on a top-rated show. An individual advertiser should be on the show which appeals to the kinds of people who are the best possible prospects for his particular product.

It is the responsibility of the agencies to fulfill their promises to their clients — to provide the most efficient and effective advertising. If agencies are to cope successfully with the problems of rising advertising costs in television, they would do well to re-appraise the relationship between selection of television programming and media evaluation — to let the media men, those traditionally concerned with "the numbers," with efficiency, with precise selection, play a greater part in program selection.

The combination of "show biz" and media business can only result in improved network purchases — and greater client satisfaction ■





"Well, I was born and raised on a farm... and to me this Eckrich sausage is about as near to what my dad used to make as you can find."



I remember the big kettles heating out in back.

## TV MEDIA

# Flavoring the meat

Peter Eckrich & Sons uses pictures of quiet farm scenes to create homey mood,



Lavern Gelow (l) ad manager for Peter Eckrich & Sons, watches Lincoln Scheurle, president of Film-Makers, style a food setting for a close-up camera. Commercials show a variety of ways to cook and serve Eckrich's sausage.





## with know-how

special photo technique to show how smoked sausage can be cooked and served

SOFT SELL COMMERCIALS featuring "mood and method" photography are being aired in Midwest markets by Peter Eckrich & Sons, meat specialty house in Fort Wayne, Ind.

Advertising sausages, the six tv commercials in the series feature quiet rural settings, "down home" sentiment. "Our still photographs were created to look like old photos from a family album," says a spokesman.

The method is demonstration, with the camera focusing on a variety of different ways to cook and serve Eckrich's smoked sausage, smokees, Smok-Y-Links and Polish-style sausage.

Originally filmed for a four-week, fall-winter launch period, the announcements are now being telecast on a year-round schedule throughout the Eckrich distribution area of 40 cities in four states — Indiana, Michigan, Ohio and Illinois.

"This sequence of spots — actually a year-round library of tv commercials — has become the mainstay of an intensive and most effective television campaign," says Lavern E. Gelow, director of advertising and sales promotion for Eckrich.

On its introduction, the tv ad series was supported by other advertising and promotion, which has since diminished in intensity. Radio spot announcements, newspaper ads and heavy point-of-purchase material were used. A broad sweep of support for television schedules typifies every Eckrich advertising effort, according to Gelow.

Eckrich consistently uses radio and television heavily. Last year the company purchased radio and television time on 82 stations, broadcast some 30,000 announcements. Commercials, both radio and tv, are generally placed within or adjacent to special events and news features.

Through its agency, Bonsib, Inc., Fort Wayne, Eckrich has sponsored a wide variety of specials — from Notre Dame football to a production of "Hamlet," from the Holland, Mich., tulip festival to the Grand Rapids blossom festival. Locally and regionally, it has sponsored such national telecasts as Cape Canaveral launchings.

A regional meat specialty house, Eckrich claims it out-sells its national, regional and local competitors consistently. Checks on consumer households and retail outlets every three months show the company running first in 37 of the 40 markets in which it distributes its products.

Gelow attributes much of the company's success to the television commercials which feature meat products in use, through stills or live action. He attributes three main factors to their success.

- use of extreme close-ups of food in preparation,





"Soup and sausage, with the smoked sausage cooked in with the navy beans."



"Our family likes it at night with mashed potatoes and hot apple sauce."

- service of a food stylist to display and accessorize products attractively and unusually; and

- stress on dimension and texture for appetite appeal.

Components of the commercials are designed to appeal to men, women and children in equal measure. For example, a youngster ravenously eating a hot dog appeals to all members of the family when the commercial suggests the fun that can be had with hot dogs. In an elaborate display of cold cuts, the woman is as much interested in the table arrangement and accessories as she is in the food. The man, on the other hand, is more interested in the appetizing spread of meat products.

The commercial's soft-sell mood is obtained primarily with photography, says Gelow. The photographs arouse audience nostalgia for homemade sausage, for the quiet, homey atmosphere of an Indiana farm and its cooking equipment. Pictures of squash and gourds in the farmyard, crocks filled with homemade sausage, jars of home preserves in the fruit cellar — all are designed to set a friendly, warm feeling.

Several days were spent scouting locations trying to get a Grant Wood feel of the farm regions, according to Lincoln Scheurle, president and creative director of Film-Makers, Inc., Chicago-based studio which did the photography. "The locations," he says, "help to

project the natural flavor of Indiana farms and good sausage which is the gist of our cinematic advertising story."

Sound tracks are matched to fit the mood of the photography. Natural voices, rather than those of practiced announcers, tell about the features of Eckrich and its products. The total film presentation hinges on these natural voices, says Scheurle.

"The natural voices are not used in the manner often overdone in commercials, however," he points out. "We used real voices of second-generation Eckrich customers as voice-over only."

Film-Makers recorded 14 interviews in actual farm homes — nine near Eckrich headquarters in Fort Wayne and five near Kalamazoo, Mich.

These were used as guides to what Scheurle calls the narrative-type track, rather than the endorsement-testimonial technique.

Other differences from the standard video commercial: voices are slow and gentle, no faces are shown, no names or addresses given.

Each commercial is closed with a softly spoken, simple phrase which Gelow calls a "buy line." It is, simply: "Smoked sausage . . . from Eckrich . . . Fort Wayne, Indiana."

The feeling is of romantic realism and warmth, not hard sell or actual slice-of-life.

Gelow labels the second facet of the advertising approach as "method," a demonstration of the cooking and serving of different sausage products. Film-Makers shot scenes which move the viewer from tranquil contemplation of a rustic, still photograph to watching an active, live action close-up of the product in use.

The use of dramatic lighting, well-designed settings and extreme close-ups enables a food advertiser to get quick recognition and

## Flour

Dallas miller uses tv

■ One-minute and chainbreak tv spots formed the nucleus of a five-week introduction of a new granular flour in Texas, the Southeast and the Southwest. Product is Burrus Mills' Light Crust Quik Mix flour.

The agency, Tracy-Locke, Dallas, used \$30,000 of daytime and nighttime television for the introduction. Package plans, including 10 to 12 spots a week, made up the major portion of the buys. IDs were aired locally during the *Steve Allen Show* and the *Tonight Show*.





an early acceptance, Gelow believes. In some shots, for example, two pork sausage patties fill the entire screen — viewers can see the texture of the surface.

Scheurle, once a creative supervisor and producer at J. Walter Thompson, has adapted a standard Mitchell camera to gain extreme close-ups. He installs an optical reflex system which allows the cameraman to look through the standing lens at all times. No auxiliary finder is used.

Some of the rules of the road for food photography are obvious but often violated, according to Gelow. "Certainly cleanliness and an appearance of spotlessness in the food and the accessories are primary," he says, "yet this cleanliness cannot leave the impression of sterility and starkness.

"Food and food set-ups must be displayed attractively, but the accessories cannot detract from the food itself. For example, use of a centerpiece which is too elaborate,

with an abundance of candles or flowers, could easily encourage the viewer's attention to wander from the selling point. Preparation of sausage in a radically new type of dish could easily distract the woman viewer.

"Our commercials aren't slick, in the usual sense of the word as applied to food commercials," he says. "And because the commercials aren't slick, we think we're getting more attention and better results." ■

## Introduction gets regional tv push

Spots in 22 markets for five weeks to support new product

Campaign began May 11, lasted five weeks, will be followed by another (tv again) in the fall. "It was the availability of the product that dictated the time of introduction," says Richard Brown, Tracy Locke account executive. "We don't like to advertise too close to the summer: people don't like to stand around hot ovens when the weather is also hot."

The Burrus Mills flour is described as "smooth-blending, quick-mixing and free-flowing." Burrus developed the new product after

careful consideration of consumer reactions to the first such granular flours introduced last year. Company admits the product isn't intended to replace conventional flour, reports it is most adaptable to use in sauces, gravies, mixes and for day-to-day thickening needs. As evidence of this conviction, Burrus limited production of the product to two-pound, cardboard cartons.

For launching on tv, new product's package and pour spout are the major message points.



TABLE I: RADIO LISTENING LOCALE

Percent whose favorite station is:

	KOSI	KOA	KLZ	KIMN	KTLN	KHOW	OTHER	ALL
<b>In-home listening</b>								
Kitchen	47	46	50	54	47	57	45	49
Living room	20	36	34	20	24	17	33	28
Bedroom	16	14	11	5	4	3	2	7
Other room*	4	5	1	5	7		3	3
All over, every room	11	7	4	4	4	3	7	6
<b>Out-of-home listening</b>								
In car	23	15	11	22	36	33	29	23
At work	4			1	2	3	1	1
<b>Total**</b>	<b>125</b>	<b>123</b>	<b>111</b>	<b>111</b>	<b>124</b>	<b>116</b>	<b>120</b>	<b>117</b>

\* Includes basement, laundry room, sewing room, library, workshop and the like.

\*\* Totals exceed 100 percent because some insisted they equally divide in-home and outside listening; others cited more than one listening locale within the home.

TABLE II: TELEVISION VIEWING

Percent of those whose favorite station is:

	KOSI	KOA	KLZ	KIMN	KTLN	KHOW	OTHER	ALL
<b>Watch television:</b>								
A lot	13	26	33	36	38	23	16	28
Quite a bit	32	36	41	38	31	30	34	36
A little	39	22	16	19	20	37	31	24
Not much	13	9	6	6	7	7	11	8
Don't	3	7	4	1	4	3	8	4
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

## Finding answers for

## Radio's

■ GONE ARE THE DAYS when the way to make a presentation was to type it neatly (with lots of space) on four pages of fine stock.

The reason:

There's no way to shorthand the demographic data that's becoming an advertiser's necessity in buying airtime intelligently. And radio — because listening to it is just about universal — is particularly well-suited to demographic studies.

Agency media heads welcome such research with wide open arms:

**BBDO's vice president in charge of media, Herbert Maneloveg**, expresses satisfaction that stations and their reps "are beginning to answer some of the questions about radio that we've been asking for several years."

**Ted Bates' vice president and media director, William Kennedy**, says, "With detailed information about audience, it's possible for us to hit a specific consumer group without buying waste circulation."

**Lennen & Newell's vice president-media director, Herbert Zeltner**, points out that his agency has a programming specialist who visits markets and reports on stations. "In selecting stations to carry schedules for our clients, we evaluate many factors other than ratings. Qualitative research is a useful tool. We're glad to have this kind of information."

One of the newest market studies to be presented to the New York buying fraternity is nearly 100 data-packed pages long, the work of KOSI Denver. The radio outlet's vigorous president and managing



The trend towards extensive demographic profiles of consumer and market finds pace setting example in Denver radio report: media heads welcome research

## 'unanswered' questions

Director, William Armstrong, reports, "Every place we've been, agencies have expressed enthusiasm for comprehensive station-by-station demographic studies. Based on what we've heard to date, we think it's likely that similar audience studies will be developed in a number of other cities in the next few months."

His prediction is backed up by still another agency media executive, who declined identification: "This Denver study is a perfect example of the kind of information we need on every major market. As we get deeper into computerization, it is self-evident how important these qualitative factors become."

Another media vice president, whose agency frowns on identification in print, explains, "Relating qualitative audience factors to product-buying patterns is not a new concept, but the Denver study is the first *really* detailed one we've seen. Not only is it the kind of information we need to make sensible radio buys, but with this kind of on-target data agencies can sell their clients on the proper *use* of radio more easily. If such information becomes available in more markets, it should be helpful in increasing spot radio volume still more."

J. Walter Thompson's supervisor of media research, Irene Dunne, points out that the increased number of radio stations underscores the need for audience breakdowns like those in the KOSI study: "We firmly believe in the importance of



William L. Armstrong (seated), president of KOSI Denver, previews his station's demographic market study with executives of the rep firm, Venard, Torbet & McConnell, Inc., in New York. Standing (left to right) are Brock Petersen, Paul Orio and Alan Torbet.

using qualitative analysis as well as ratings in buying time for our clients. The Denver study is an excellent approach," says she.

Backbone of the Denver study is an audience report that describes listenership of principal radio stations in terms of 31 demographic characteristics. These range from age, family size, education and listening locale (see Table I) to travel by commercial airlines, car ownership, political involvement, method of paying for clothes and use of credit cards.

Purpose of the study, Armstrong explains, "is to enable agencies to

use radio advertising more profitably."

He lists three ways timebuyers can use the report.

1) By matching the demographic profile of an advertiser's actual customers (or potential customers or, as source of most sales, heavy users) against the profile of audience delivered by each Denver station, as described in the report.

2) By using audience-duplication tables, the timebuyer can stretch his ad budget and assure himself, when buying several stations, that he's getting maximum unduplicated radio audience.



3) By using tabulations of tv-viewing that radio audiences report (see Table II), the timebuyer can coordinate joint radio-television campaigns and thus increase either reach or frequency, depending on his goal.

"Reaching potential customers is the key to effectiveness in *any* advertising campaign," Armstrong continues. "Ad dollars that are spent to reach families who cannot (for reasons of income) or will not (because of taste, age, geography or other factors) buy the client's product are wasted. The purpose of the research is to help buyers identify the most productive audience and reach it without buying waste circulation."

Alan L. Torbet, executive vice president of Venard, Torbet & McConnell, KOSI's rep, says, "If agency and buyer interest continues, many stations will feel it worthwhile to develop audience profiles. Some efforts in this direction have already been made, but the KOSI Denver study goes far beyond anything that has been done previously. . . . Obviously, this kind of research costs big money, but it's worth it."

The study tells a great deal about the Denver radio audience, collectively.

Says the report, "Denver's growth (about a million people with something like \$2.5 billion to spend) is different. Mushrooming population growth of Denver results from a myriad of new, comparatively small concerns rather than heavy industry.

"These companies — many of which specialize in electronic and space-age work — employ a highly skilled work force: scientists, engineers, technicians. Thus, a typical newcomer to Denver is likely to have a college degree, a scientific and/or technical background, be under 40 and fall into the upper income group."

Indeed, one out of every three residents have lived there less than five years.

Including everyone — long term residents as well as newcomers — the collective profile indicates that 18 percent (the largest single group) are in their forties and that 25 percent (again the largest single group) reported their family unit consists of two people. (In some 48 percent of the families there are from three

**TABLE III**

**BOTTLED SOFT DRINKS\***

Product	Percent
Coca-Cola	21
Pepsi-Cola	21
Seven-Up	20
Duffy's	9
Patio	4
Diet Cola	4
Canada Dry	2
Royal Crown	1
Other brands	9
Don't know brand	1
Didn't buy any	20

\* Bought within the previous 30 days as reported in interviews of 500 people in Denver, November, 1963.

to five people, though.) Well over half (56 percent) have lived in the Mile-High City for 10 years or more, but recent community growth is indicated by the strong nine percent who've arrived within the last year, another 10 percent who've been there for only one to three years.

As for education, 32 percent finished high school, while another 30 percent either attended or graduated from college. (With 15.7 percent of its population college graduates, Denver ranks third in the United States, according to the U.S. Census Bureau. First and second are Washington, D.C., and San Jose, Calif.)

Judging by this survey, Denverites are most likely to listen to their radios (regardless of their favorite station) during the morning. It indicates, station by station, that anywhere from 62 to 78 percent of the sample listen sometime between 6 a.m. and noon.

But radio is not the only medium. The same radio audience reports that 64 percent also watch television either "a lot" or "quite a bit," the two top categories (see Table II).

Continuing with typical responses, 37 percent of Denver radio listeners rent their homes, with 22 percent paying between \$50 and \$100 a month rent. Of the remaining 63 percent who own their homes, 37 percent put the house value at between \$10,000 and \$20,000.

The median income is \$6296 an-

nually with 18 percent of the sample reporting earnings in excess of \$10,000.

In this election year, it should be noted that 50 percent of the total sample say they find politics either "fairly interesting" (27 percent) or "very interesting" (23 percent), the two most positive replies they could choose from. But 34 percent of the sample said they are not registered voters.

Perhaps the most provocative section of the report is that which pertains to specific consumer actions. Here, it seems, each station has an area in which it leads competition:

KOSI, according to its own survey, has most listeners (30 percent) with incomes of \$10,000 or more.

KOA has a more mature audience and one that seems very active in community organizations.

KLZ has the fewest number of employed housewives among its listeners, a likely indication that they're home — and available for the sponsor's message.

KIMN includes a good backbone of blue collar workers among its listeners (57 percent), is also strong in terms of union membership (39 percent).

KTLN listeners indicate that 11 percent of them have — and use — credit cards, which makes this outlet a leader in that category, a good clue for sponsors whose sales may depend on credit.

KHOW regulars like to pay cash, with 74 percent of them reporting that's how they "usually" complete a transaction — another important advertising clue to where the money may lie.

Significantly, various parts of the in-depth study tend to confirm each other, thus adding to its over-all credibility.

For example, stations whose audiences seem predominately older are also reported as having longer-term residents and smaller family units among their listeners. A look in a fourth report — occupations — indicates that there are more retired people among such an audience. A fifth report suggests that the same group is likely to spend a little less per week on groceries.

Equally consistent are reports for stations whose audiences are chiefly young marrieds. Family units are larger, as indicated by answers to a separate question, thus



accounting for young children. The heart of grocery expenditures shows, not surprisingly, that these families spend more for food—they have more mouths to feed. Such new, young families tend to have lower incomes, do less commercial airline traveling, but may use their cars a lot, especially for shorter trips.

One of the most interesting sections is on housewives who have outside jobs. Some 30 percent of the total sample have full- or part-time employment. More mature, long-established families have fewer working wives, as noted, while young, newer families also have fewer working outside—presumably because they're needed at home with the children. Some of these wives appear to have part-time jobs, however. (Over-all, this section reflects the national trend toward greater utilization of women in the work force.)

Besides its 40-page audience profiles, the KOSI report has major sections devoted to market data, consumer data, radio listening and the station, itself.

The market data section points out that, "Of all major markets,

Denver is one of the most rapidly growing." This part of the report documents the area's population jump, its buying power and sophistication. Included is a reprint of a *Sponsor* article, "Denver, the New Mecca of the West" (Feb. 18, 1963).

Consumer buying habits are considered under "share of market" measurements in 10 grocery-product categories: packaged bacon, soda crackers, white bread, bottled soft drinks (see Table III), coffee, room paint, canned green beans, potato chips, packaged cookies and ice cream.

These reports were compiled from 500 interviews in the Denver area by a New Jersey research firm in November, 1963, with different product groups used in interviews of women (potato chips and cookies, for example) from those used in interviews of men (shaving cream, beer). One product group (room paint, interior) was used in both.

The same section also looks at memory studies, consumer incomes and shopping center activity: 80 percent of the respondents (all female household heads) had shopped at a shopping center in the previous

seven days and 67 percent planned another such visit "this week."

The section on radio listening is largely based on RAB—enormous studies of advertising effectiveness, especially for such key consumer groups as housewives, young homemakers, working wives, young (18 to 34) men, middle-income men and professional men.

Sampling for the major or demographic section of the KOSI report was conducted by the Denver firm, Research Services, Inc., and consisted of 501 personal interviews at households drawn at random from the Denver metropolitan area. Trained opinion-interviewers contacted pre-selected dwelling units and, in case of refusals or vacancies, made an immediate substitution in the same block. All interviews were conducted between March 25 and April 6.

Reiterating that his station's study is intended to help advertisers use Denver radio more profitably, Armstrong hopes that the 31 audience-defining criteria will provide an answer to the advertiser who says, "I know I am wasting half my advertising budget—the trouble is, I don't know which half." ■

## FM station, auto dealer co-sponsor display

KHOF-FM Los Angeles broadcast 224 hours from display in dealer's showroom; exhibit featured old radio sets, AP wire service, news pegboard, pictorial history, old contest entries

A Los Angeles Chevrolet dealer and KHOF-FM recently completed their seventh year as joint sponsors of a National Radio Month display.

The idea was designed not only to give radio a boost by exposing the public to its background and functions but also to give the dealer free mileage by attracting more people to his showroom where the display was set up.

Highlighting the Radio Month promotion in May were 224 hours of programing, originating from the display area in the Allen Gwyn Chevrolet showroom in Glendale.

The exhibit included an Associated Press wire service machine and a news pegboard. A brief pictorial history of radio showed the medium in the "good old days" and historical photos loaned by KFI and KNX Los Angeles.

Also on display were listeners' entries in an Old Radio Contest, some of the radio sets dating back almost 40 years. The winner was awarded a new AM-

FM clock radio. Nearly 300 people visited the display and registered for door prizes that ranged from a \$250 wrist watch to LP albums.

Nearly 2500 National Radio Month bookmarks were distributed in the Los Angeles City libraries, and local newspapers carried articles submitted by the station. Special programs and Radio Month jingles were aired to keep listeners aware of radio's impact on society. ■



Visitors at Radio Month Display in California looked at exhibits, attended broadcasts from auto showroom, registered for prizes.

# MGM-TV adds 'glamor touch' to agency-level promotions

To call attention of timebuyers and media executives in New York and Chicago to newest MGM syndicated shows, film firm turned to an old reliable promotion technique

■ MAJOR AD AGENCIES are once again becoming key sales targets of film syndicators. Although there's some revival of multi-market syndication spread buying via agencies, the emphasis of the approach by syndicators to the big ad shops has changed.

This time, the concentration is as much directed to letting agencies and station reps know the latest who's-bought-what-shows as it is toward generating direct agency-level program purchases.

As distributors themselves admit, the big reason for the agency level push stems from the upward trend in syndication prices.

Stations today are paying more than ever before for top off-network properties and late model feature packages.

Not unnaturally, stations which

have invested sizable sums in new syndication product are seeking all the help they can get in amortizing such investments.

This season, agencies have been on the receiving end of a steady stream of mailings, rating studies and special promotions from tv distributors like Four Star, MCA, Seven Arts, 20th Century Fox, Desilu, Allied Artists and Embassy, among others.

Few, however, have been quite as attention-getting along the agency circuit as a recently-concluded promotion by MGM-TV for its full line of syndicated shows — a group which now includes *The Lieutenant*, *Sam Benedict*, *Asphalt Jungle*, *Cain's Hundred*, *Eleventh Hour*, *Father of the Bride*, *The Islanders*, *The Twin Man*, *Zero One* and *Northwest Passage*, plus MGM's

pre-1948 and post-1948 features shorts and cartoons.

The general idea, according to MGM syndication sales chief Ed Montanus, was "to keep right or demonstrating that a deal with a station or via its rep doesn't stop there; the continuing phase is to make advertisers and their agency timebuyers aware of the message-carrying strength in MGM-TV vehicles."

So far, so good — but how. MGM wondered, was the film studio's syndication offshoot going to get past ad agency doors to reach key media executives? What, in other words, was a sure-fire attention-getter?

In the movie business, this question has several basic answers, and one of the most basic and time-tested promotion gimmicks is sim-



Miss Noel, armed with rating figures, turns charm on Ted Bates timebuyers, Jack Deitchmann, for Anacin, and Jack Levins, Black Flag.



An early target was William Esty agency, where she talked to Hugh Gallagher and Mike Stern, timebuyers for Reynolds Tobacco Co.



Appreciative ogle is given "Girl from MGM-TV" by Benton & Bowles timebuyer for General Foods, Joel Allerhand, during N.Y. visits.





Flanked by MGM-TV sales executive Paul Mowrey (l) and syndication sales chief Edward Montanus, actress Chris Noel starts on round of Madison Avenue agencies

ply a pretty girl, preferably one who is young, blonde and nicely proportioned.

Thus, MGM enlisted the aid of Chris Noel, a young contract player at the Culver City Studios, to become "The Girl From MGM-TV." She was given a sales briefing, and then flown to New York City.

For three days, she made the tour of the Madison Avenue area, calling on leading agencies and station reps. The average broadcast salesman has a fairly good resistance to sales representatives, but Chris — as the pictures on these pages

indicate — was fairly hard for them to resist.

Among the agencies on her itinerary — all present or past purchasers of major syndication properties — were William Iesty, Benton & Bowles, Ted Bates, FCB. Reps included ABC-TV Spot Sales, Metro TV Sales, PGW, Katz, Blair-TV and H-R.

Having completed her whirlwind rounds, accompanied by a pair of uniformed U.S. Marines (no, it wasn't to protect her at ad agencies; it was part of a recruiting tie-in with *The Lieutenant*, a series in which Chris has appeared), she was

flown to Chicago for a two-day round of ad shops there. These included Arthur Meyerhoff, Leo Burnett and Needham, Louis & Brorby, as well as rep offices in the Windy City.

Part of her agency-level chores was to consolidate MGM's position with agencies already placing spot business in MGM shows on local tv stations. Some recent business in this area: Imperial Margarine (via OBM), Sardo (Cayton), Excedrin (Y&R), Beech-Nut coffee (Charles W. Hoyt), Gleem (Compton), Ivory Snow (B&B), Betty Crocker products (NI & B).

Did the campaign work? In MGM's estimate, it was a dandy and provided "proof that a syndicated television program sale needn't end with the dotted-line signing." ■



In Chicago, Leo Burnett's Ed Weed shows market airing MGM, while Dick Wisner, Miss Noel ponder. Men are on Allstate account



Chris Noel visits Meyerhoff agency Chicago. Rose Paras, timebuyer for Wrigley, Francine Goldfine, supervisor, and Tom Spasur Wrigley



Concluding Chicago tour, Miss Noel is bid farewell by Leo Burnett's vice president, Hal Tillson, as she takes off for Hollywood



## Lorillard Launches Erik Filter-Tipped Cigars

Seven months after the Surgeon General's report on the health hazards of cigaret smoking, one of the few certainties from the advertising point of view is that budgets will not be cut. In fact, they'll probably be increased to counteract an anticipated dip in the 1964 sales curve. Add to this the proliferation of related smoking products, particularly cigars, and it all points to a plus in the broadcast ledger.

P. Lorillard is an especially strong factor in the new products category. It's newest — Erik — is the third tobacco entry in the past four months. Erik is being introduced in New York via Grey, with heavy spot tv and newspaper schedules.

The first cigar to have a regular cellulose acetate filter tip, Erik also boasts a unique length (just under four inches, which is shorter than conventional small cigars and longer than little cigars). A package of ten sells for 25 cents.

Production has been unable to keep up with demand for conventional small cigars during the first half of this year, according to Lorillard. The firm is currently well en-

trenched in the little cigar market, with Madison, Between the Acts and Omega brands. The first accounted for some 60 percent of all little cigars sold last year, according to Lorillard.

In March, the company introduced York charcoal granule filter cigarettes and the following month launched its first filter-tipped little cigar, king size Omega.

## Borden Signs the Quints

Borden has emerged victorious in the scurry among advertisers to sign the Fischer quintuplets of Aberdeen, S.D., for advertising purposes. The exclusive, worldwide license agreement begins Sept. 14, 1964, the first birthday of the five children, for a three-year term with an option for six successive three-year terms.

Quite extensive, the agreement covers food and beverage products (animal or human); pharmaceutical and drug products; confection products; non-durable household products; non-durable personal products; disposable paper products; glue, tape, adhesive products.

## NBC Sales, Program Plans

An eight-program sale to Helene Curtis for the fall, two upcoming Humble Oil specials (all via McCann-Erickson) and a program production agreement with Sheldon Leonard are reported by NBC-TV.

Curtis, whose total network commitment has been running around \$3 million, signed for participations in *90 Bristol Court*, *The Andy Williams Show*, *The Alfred Hitchcock Hour*, *Mr. Novak*, *That Was the Week that Was*, *The Virginian*, *Wednesday Night at the Movies* and *Saturday Night at the Movies*.

As part of its multi-million dollar, long-term deal with NBC, Humble Oil will sponsor *Ganges—Sacred River* on Sept. 15 (10-11 p.m.). Lou Hazam, creator of *River Nile*, is also producer and writer of this special, an in-color trip along the 1560-mile course. The camera crew traveled three days by car, one day by jeep, and two days on foot to reach the river's source in the Himalayas, according to Hazam.

Humble is also sponsoring an Aug. 4 repeat of *Who Goes There?* — a *Primer on Communism*, originally telecast on March 1, 1963.

The deal with Leonard involves initially a full-hour comedy-adventure series for the 1965-66 season, centering on the activities of an intelligence agent who roams the world posing as a tennis player. Leonard has become one of the most successful producers in the comedy genre, and currently can claim CBS-TV's hit comedies *Dick Van Dyke*, *Danny Thomas*, *Andy Williams* and NBC's *Bill Dana Show*.

## Seven Arts Productions Doubles Income, Profits

With the announcement that gross income and net profits have almost doubled in the past year, there should be smiling faces at the July 23 annual meeting of Seven Arts Productions, Ltd.

In a letter to stockholders, containing the company's complete financial statement for the fiscal year ending Jan. 31, 1964, Eliot Hyman, Seven Arts president, revealed that net earnings for the year were \$3,145,002 after taxes, as compared

## GRAB GRIFFITH FOR \$400,000 RADIO PUSH



Hess & Clark, maker of feed medications and animal health products, secured top-rated tv star Andy Griffith as commercial spokesman for its 1964-65 spot radio campaign. Company, via agency Cooper, Strock & Scannell, will pour \$400,000 into the campaign which started July 13. Schedules on 105 stations range from 52 weeks in some markets to flights of from six to 22 weeks for the health products. Checking over script (l-r): agency vice president Fred Phillips, account executive Cecil Hunt, Griffith and E. E. Cooper, agency partner. About 95 percent of the budget goes to stations who employ farm directors, according to the agency.



## THEATRE FIVE PARTY



In the foreground, ABC Radio eastern sales manager Herbert Granath (left) chats with men Thomas McDermott (center), vice president, radio and tv, at N. W. Ayer, and Frank Arton, vice president and general manager, radio and tv, at Lennen & Newell. Network threw the party in New York to introduce staff, actors and writers of its new weekday dramatic series "Theatre Five" to advertising agencies.

With 1963 earnings of \$1,705,793, the 1964 earnings are equivalent to \$181 per share.

Gross income for the 1964 fiscal year was \$41,225,360, as compared with \$19,407,905 for the previous year.

In the stockholder letter, Hyman also offered a plan for the redemption of the company's outstanding convertible debentures, for the investment of the company's interest in the Grand Bahama Development Co., Ltd.

Seven Arts operations include syndication of motion pictures to motion picture production, production of original tv shows for network and syndication and the production of plays for the Broadway theater.

## Push for Two New General Foods Products

New items in the General Foods line are getting television introduction both on the national and the local level.

The Jell-O division has come out with Salad Gelatin in mixed vegetable and celery flavors. Items will soon be on grocery shelves throughout the country.

Portland, Ore., is the test market for Puffed Corn Flakes, the newest cereal from General Foods' first division, which currently markets a line of 14 ready-to-eat cereals.



## A TIME TO GO WILD

In San Francisco, Dave McElhatton rules morning radio with a lighthearted ham, a Friendly pianist called Clyde. McElmania is exhibited six days a week by hordes of highly educated, extremely prosperous, and very free-spending San Franciscans, Oaklanders, and others who stay glued, unbreakably, to *McElhatton in the Morning*. These adult, otherwise rational listeners simply can't break the McElhabit. Get your free copy of last year's completely useless, totally obsolete almanac, said Dave at 6:25 a.m. recently. Four hundred McElmaniacs, as far as 500 miles distant, responded within 24 hours. If he does that for free, think what he does for his paying advertisers. Then buy.

## AND A TIME TO BE QUIET

Happiness is *An Evening with Al Douglas*. Charm is what he uses to disarm interesting guests (they tell Al what they wouldn't tell a diary) every week-night. Curiosity is what keeps listeners coming back for: excerpts from idea-making books... magazines just off the press... fine music... a variety of entertainments from Al Douglas. Responsive is the listener. (Announcements on just five programs moved 900 Cream of Wheat "Growth Charts") Happy is the advertiser.

Foreground programming molds opinions, delivers ad impressions in San Francisco, the talk of the town is the buy of the town **KCBS RADIO**

A CBS Owned Station operated by CBS Radio, Inc.



## Trans-Lux in Transit Tv

The day seems to be approaching with jet-like speed when the airlines will be brandishing ARB and Nielsen rating figures instead of accident-free miles and bargain-price packages. Two weeks ago it was learned that American Airlines, to counter TWA's in-flight movies, would install tv monitors in all 45 of its Astrojets. United Airlines, reports said, is studying a similar step. Last week Trans-Lux announced its entry into the in-transit entertainment field.

Being pitched to airlines, railroads and long-haul buses, the Trans-Lux closed-circuit tv service includes the programming of feature films, short subjects and special interest programs, as well as the installation and maintenance of projection equipment and closed-circuit receivers.

Although the only system of

direct interest to sponsors at the moment is the American service — it picks up live programming when the plane is on the ground or circling the field — it is a development to be watched. From an economic standpoint, many think the trend may be more and more toward "live" programming whenever possible.

## Point-of-Purchase Area Gets Metromedia Attention

Metromedia is selling agencies on what may amount to a new advertising medium — the air space between floor and ceiling in supermarkets.

A new division called SuperSpace has been formed to handle the sale end of the enterprise. Creative work on the point-of-purchase ads will come from either the Metromedia-owned outdoor agency Foster and Kleiser or from the home office. SuperSpace will operate somewhat like a broker,

leasing the air space in markets and then selling that space to agencies for interested clients. It will sell a maximum of eight placements per supermarket, either for individual advertisers or, conceivably, for use by one advertiser.

Although Metromedia wouldn't disclose which, if any, agencies have expressed interest in the new medium, it has undoubtedly received some support and has already leased space, according to a spokesman, in many supermarkets on the West Coast. Initially SuperSpace will confine itself to the West Coast, with expansion plans for major midwestern and eastern markets.

Paul Hanson, Jr., who has been vice president of market development for Foster and Kleiser, will head the new division as vice president and general manager. Victor A. Sabatini will be California manager with headquarters in Los Angeles, and Dan Callanan will serve as eastern sales manager in New York.

This move extends Metromedia's communications involvement to five media. It owns and operates radio and tv stations, Foster and Kleiser, and Metro Transit Advertising in California.

## Summer Network Tv Push For Gillette's Powerspray

A new seven-ounce family-size can of Right Guard Powerspray deodorant is being introduced this summer by Gillette Safety Razor Co., via Maxon. Campaign will continue through July, August and September, peak buying months for deodorants.

Originally pitched exclusively to men, the copy theme was changed to appeal to all adults, stressing the advantages of the powerspray mode of operation. It has been selling so well, according to Gillette, that Right Guard is now one of the three best selling deodorants among men's and women's brands alike.

Daytime network tv has contributed greatly to the upswing in the sales curve. Eleven shows have been carrying the commercials and will be continued throughout the summer. In addition, seven nighttime network shows will be included in this campaign, plus the *Cavalcade of Sports* programs.

## "IF YOU WANT TO WIN—DIVE IN"



That's the theme of the new Marathon Oil campaign (Campbell-Ewald) to promote its "Cross-Out" game being played in five of the six midwestern states in Marathon's marketing area. One of the commercials, "Take a Flyer at Cross-Out," features actor Will Able suspended from Marathon logo. Commercials are seen during Detroit Tiger games in nine markets, spot commercials in six markets, news shows in 17 markets. Similar radio spots are heard in 50, 52 and 32 markets, respectively. Prizes valued at \$500,000, plus ten Pontiacs, will be given away during the 10-week promotion.



## FIFTH FOR SWINK



For the fifth consecutive year, Howard Swink (left), president of Howard Swink Advertising of Marion, Ohio, won the Creative Trophy of the National Advertising Agency Network. The award was presented by C. Kenneth Meeker, president of Mullican Co., Louisville.

## National Academy Asks Member Advice on Emmy

Despite the CBS-ABC boycott of the awards ceremonies and the ensuing fracas, the National Academy of Television Arts and Sciences' Emmy is very much in the 1965 picture with the naming of Betty Furness as chairman of the

National Awards Committee for the next year. But in response to criticism of Emmy procedures it was also announced that a questionnaire has been sent to the 6000 members of the National Academy in nine chapter cities, asking for recommendations.

In addition to the questionnaires, the new Awards Committee will hold a series of meetings today (20) on the West Coast, July 27 in New York to allow Academy members to voice in-person recommendations.

Finally, in mid-August the entire National Awards Committee will meet in New York to review its findings and to consult with experts in various areas of tv broadcasting. It is expected that out of this final series of meetings, a "definitive set of plans for the structure and voting procedures of the Emmy Awards" will evolve — with the Awards Committee passing on its recommendations to the Academy's Board of Trustees for final approval.

In addition to the Betty Furness election as chairman of the Awards Committee, Academy president

Rod Sterling also announced the other committee members who represent a cross section of the industry.

## Enters Housewares Field With Electric Knife

Schick, which has been relying more and more on television to introduce new products over the past few years, may be gearing for another hike in its broadcast budget. Reason is the company's diversification in an entirely new direction — housewares.

An electric slicing knife was the star Schick attraction at the July 13 National Housewares Manufacturers show in Chicago.

For 32 years a one-product firm, Schick began expanding two years ago in the field of electrical grooming aids and now markets six home hair dryers, an electric shoe polisher, a cordless electric toothbrush and a line of men's toiletries, in addition to its full line of electric shavers.

Tv outlay last year, according to TvB: just shy of \$500,000 in network, and half that in spot.



*interested?*

**WLBT**

**3 Hollingbery**

**WJTV**

**12 Katz**

*have the key to the  
Jackson, Mississippi,  
television market!*

## Old Radio Drama Bought For Philadelphia Market

Sponsors continue to snap up the old radio serials in markets across the country. Latest is the Life Assurance Co. of Pennsylvania, which has just bought *The Shadow* on WCAU Philadelphia. Plan is to slot the shows on Sundays at 6:30 p.m., with a large part of the target audience traffic-jammed drivers returning from Atlantic City and other weekend spots.

WCAU is the ninth CBS station to buy the series from syndicator Charles Michelson, and the third o&o. The others are KMOX St. Louis and KCBS San Francisco.

Michelson, who is also syndicating such radio old-timers as *The Green Hornet*, *Sherlock Holmes* and *Famous Jury Trials*, reports *The Shadow* sold in some 106 markets, with excellent sponsor participation. In most cases stations schedule a back-to-back hour on Sundays, as in Philadelphia. Some sponsors include: General Tire Dealers in Los Angeles, Golden West Savings & Loan in San Francisco, Ford dealers in many parts of the country, Avis-Rent-A-Car in Cleveland.

## MBA Prints Roster

Agencies in the greater Boston area now have a pocket guide to top brass at most Massachusetts radio and tv stations. It's the membership roster of the Massachusetts Broadcasters' Assn., thought to be the first such roster issued by any state broadcasting association. In addition to distributing it to agencies, MBA has sent its roster to community leaders, legislators, educational institutions, the FCC and NAB. Copies are available from MBA president Donald A. Thurston, North Adams, Mass., for \$1.

## Station Creates Traffic Builder for Sponsor

In a merchandising campaign for several of its sponsors, WNCT-TV Greenville is making paper-bound books available for promotion distribution.

The 361-page cookbook,

## "JETS" OBSERVE KUDNER OPERATIONS



Jorg Weilenmann (left), one of ten young Swiss and German men in the Junior Executive Training Group, gets some tips from Kudner art director Fritz Hoffman. The "Jets" are here for six months as part of the Experiment in International Living. Kudner will be their agency training ground. Other companies on the agenda are IBM, RCA, NBC.

"World's Best Recipes," a tied in with the 33 retail appliance stores that advertise on the North Carolina station. To draw potential women customers and generally build traffic, spots were run announcing that the books were available at reduced prices at every participating store.

Developed in cooperation with New York-based Benjamin Co., the book is working well as a traffic-building premium, combining low cost and continuing value.

## TeleRadio Advertising Formed in New York

A new agency which will specialize in radio and tv has been formed in New York by Winton Hanson. First client of TeleRadio Advertising Corp. is Castro Convertibles with a budget of \$2 million, about half of it in broadcast, half in print. Negotiations are in process with four other large clients, two of which should be announced within a few weeks.

John Jaymes, formerly producer of *Ten Time, U.S.A.* and production coordinator for *Freedomland*, is in charge of development of new business and is vice president. In addition to placing advertising, the agency will have facilities avail-

able for radio and tv commercial production, including pilots and trailers. Main office will be at 519 8th Ave.

## First Broadcast Push Is Success for Paint Firm

Sales increased 10 to 25 percent as a result of the first major tv and radio campaign for Mary Carter Paint Co., via house agency Mar Car.

For years, the Tampa-based paint outfit has offered its dealers unlimited 50-50 co-op funds. This campaign, which involved the use of 44 tv stations and 24 radio stations over a ten-week period, was completely underwritten by the company.

A survey of its dealers indicated that, for 90 percent of them, the Mary Carter campaign benefited business.

Other results: 55.49 percent of the respondents reported customers had been "sold" on the company name; 96 percent said customers offered good comments on the commercials; 48.5 percent of the above were "new" customers; 58 percent of the respondents indicated sales increases of from 10 to 25 percent attributable to the campaign.



## Lowenthal Heads New Taft Sales Office

Advertisers and agencies in the expanding Cleveland market are the target of Taft Broadcasting's latest expansion move, the opening of a sales office in that city. Leon H. Lowenthal will head the new operation as manager.

Lowenthal joined Taft in 1958 as general manager of WKRC (FM) Cincinnati. As Taft acquired new markets he became general manager of all FM stations including WTVN Columbus and WBRC Birmingham. In 1962 he was appointed director of sales development working with research, presentations and commercial production for all Taft stations.

## Kudner Expands . . . Again

Just weeks after opening an office in Chicago to service its newly acquired Wrigley business, Kudner Agency has embarked on another expansion move. It will make an all-out pitch for banking, investment and insurance billings with the establishment of a Financial Advertising division.

T. Alexander Benn, former vice president and creative director of Doremus & Co., will head the new division as a Kudner vice president. For the past 11 years he has been with Doremus as copy writer, copy director, and creative director. He's worked on such accounts as Dime Savings Bank of Brooklyn, Bank of New York, Chemical Bank New York Trust Co., Paine, Webber, Jackson & Curtis, Hornblower & Weeks, Kidder, Peabody and the National Assn. of Insurance Agents. Previously he was on the public relations staff of Merrill Lynch, Pierce, Fenner & Smith.

## Sponsors Renew Sports

Attesting to the audience drawing power of tv sports events of all kinds, several sponsors have signed gain for football and golfing programs.

The four advertisers who sponsored WNEW New York's play-by-play broadcasts of the Football Giants last year have bought the 19-game 1964 schedule. They are Great Atlantic & Pacific Tea (Gardner), Ballantine Beer (William Isty), Howard Clothes (Mogul, Williams & Saylor) and L&M Cigarettes (J. Walter Thompson).

Both the pre-game and post-game shows, *Pro-Football Preview* and *Locker Room Report*, will be sponsored by Schick electric shavers (Norman, Craig & Kimmel) and Schrafft's (McCann - Marshall).

WNEW feeds a network of nearly 100 stations from Maine to Florida, set up by Ivy Broadcasting. The station is beginning its fourth year as the official Giants' outlet, the first year of a newly signed three-year contract.

Minnesota Mining & Manufacturing (MacManus, John & Adams) will be back for its second consecutive year as sponsor of the

**YOU'RE ONLY  
HALF-COVERED  
IN NEBRASKA  
IF YOU DON'T USE  
KOLN-TV/KGIN-TV!**



**Lincoln-Land is the  
nation's 74th TV market!\***

Nailing down Nebraska's two major TV markets is no problem: you need a station in each. One of the markets is Lincoln-Land.

Lincoln-Land is the 74th largest market in the U.S. based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV offers you 206,000 homes—homes you can't afford to miss on any top-market schedule.

Get all the facts from Avery-Knodel on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

### AVERAGE HOMES DELIVERED PER QUARTER HOUR

(March 1964 ARB — 6:30 to 10:00 p.m.)

OMAHA "A"	62,500
LINCOLN-LAND* "A"	
KOLN-TV KGIN-TV	56,300
OMAHA "B"	56,000
OMAHA "C"	55,300
LINCOLN-LAND "B"	28,700
LINCOLN-LAND "C"	16,500

\*Lincoln-Hastings-Kearney

\*March, 1963 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.



**The Feltz Nations**

RADIO  
WGLD KALAMAZOO-BAYLE CREEK  
WEST GRAND RAPIDS  
WFRM GRAND RAPIDS-KALAMAZOO  
WTVW-AM CADILLAC

TELEVISION  
WGLD-TV GRAND RAPIDS-KALAMAZOO  
WTVW-TV GRAND RAPIDS-KALAMAZOO  
WTVW-TV GRAND RAPIDS-KALAMAZOO  
WTVW-TV GRAND RAPIDS-KALAMAZOO  
WTVW-TV GRAND RAPIDS-KALAMAZOO

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery Knodel Inc. Exclusive National Representative



## THE CHANGING SCENE

*Bing Crosby National Pro-Amateur Golf Tournament*, which will be broadcast live by NBC-TV Jan. 23 and 24.

In conjunction with the tv coverage, a nation-wide "Beat Bing" contest will again be sponsored for businessman golfers for 3M's "Thermo-Fax" products dealers. Among the prizes: admission of four golfers to compete in the Crosby tournament.

Another large network — approximately 100 stations — has been put together by Television Productions of America and Beacon Sports Productions for live telecast of the Canadian Open Golf Tournament. It's scheduled for Aug. 1 (5-6 p.m.) and Aug. 2 (3:30-5:30 p.m.).

Transmitted via AT&T cable, this is the first time this PGA classic will be seen on live television outside Canada.

### Florida Agency Expanding

Murphy & Logue has tripled its space to accommodate expanded business and personnel by moving to 1919 Beachway Road, Boulevard Center in Jacksonville, Fla. Joining the agency are Don Allen as director of promotional activities and Dorothy B. Thompson as office manager and assistant director of the firm's publications division.

### More Top Echelon Moves By Blair Radio Division

Blair continues a fast-paced build up of its executive hierarchy, which in the past few weeks has included the enlistment of two top industry luminaries, Mel Goldberg (vice president of research) and Lee Mehlig (director of market operations for Blair Radio).

Latest upbeat development on



Louis Faust



Ernest Kitchen



Stuart Cochran, Jr.



Frank Carter

the radio side: the promotion of Lou Faust to executive vice president.

Three branch office heads got their stripes and indications were that more promotions were on the horizon.

Faust, New York sales manager and a vice president since 1961, has been with Blair since 1954. Previously he was with H-R, the Biow Co. and William Esty.

The three new vice presidents are Ernest Kitchen (Boston), Stuart Cochran, Jr. (Chicago) and Frank Carter (Dallas). Kitchen joined Blair in 1956 from WHDH where he was an account executive specializing in food and drug business and coordinated merchandising and advertising activities. Cochran, a Blair man for nine years, was formerly with WDWS Champaign, WKID Urbana and WMAQ Chicago. Carter joined the rep firm in 1953 from Ruthrauff & Ryan in California. Prior to that he was a vice president with Grant Advertising, also on the West Coast.

### Rep Appointments

KRGV in Brownsville-Harlingen-Weslaco has appointed George P. Hollingbery as the national representative for both its radio and tv stations. In other appointments, WBRY Waterbury has switched from Paul H. Raymer to Prestige Representation Organization. Station is a 5 kw full-time outlet affiliated with CBS Radio . . . WKOX (FM) Framingham, Mass., to Kettell-Carter for New England sales.

### Travelers Merges

Travelers Broadcasting Service Corp., which owns and operates WTIC (AM-FM & TV) Hartford, has merged with Constitution Plaza, Inc., builder of the city's first major urban renewal project.

Paul W. Moreney, president of Travelers, remains as president of the combined operation, Broadcast-Plaza, and Gladden W. Baker, former chairman of Constitution Plaza, is chairman. Change in the corporate name won't effect the stations.

Broadcast House, the four-story building which houses the WTIC stations, was the first building completed at Constitution Plaza in the fall of 1961.

### Rockmore Gets New Name

The Rockmore Company Advertising Inc. is now named Rockmore, Garfield, Shaub Inc.

Milton M. Rockmore, president becomes chairman of the board and chief executive officer; Sidney L. Garfield, who joined the company in 1961, becomes president. He was formerly president of Hirschon-Garfield. J. Leonard Shaub, who founded the company with Rockmore, is executive vice president.

### Agency Shifts

Several accounts have changed agencies in the past few weeks, in preparation for new fall plans, and many are strongly involved in radio and television.

**Hal Stebbins Inc.** picked up three such accounts: LOR Productions, which markets literary re-creations in record album form, will launch a national broadcast campaign; Leo's Quality Foods, a nationally distributed line of packaged meats, which has been using spot radio and tv; and Telecredit, Inc., Los Angeles, currently expanding its check verifying and cashing services.

Consolidated Foods, which spends somewhere around \$500,000 in network television, moved to **W. B. Doner** for its Monarch division. John W. Shaw resigned the account because of product conflicts.

Other account shifts include Encyclopedia Britannica Press, Chicago, big user of network tv (\$400,000) to **Stern, Walters & Simmons**, Chicago . . . Glamorene to **Smith & Dorian**, from Fletcher Richards. Firm, which produces household cleaning products, is expected to continue its activity in spot television, which adds up to over \$200,000 annually . . . Helena Rubinstein



Warwick & Legler for unnamed products.

The Bentley Butane Lighter Corp. to Kastor, Hilton, Chesley, Rifford & Atherton. The 1964 Christmas campaign, which will include national and local radio and television, is the first assignment for the new agency . . . Great Western Savings & Loan Assn. and Great Western Financial Corp., the holding company with which it is affiliated, to Eisaman, Johns & Laws. Other agencies in the running for the business were Foote, Cone & Belding; Smoek, Debnam & Waddell; J. Walter Thompson and Faust/Day. Previous agency, for five years, was Doyle Dane Bernbach, Los Angeles . . . Liberty Bell Life Insurance Co. of Philadelphia to Firestone-Rosen. Broadcast and print will be used.

Smith, Kline & French has named Cunningham & Walsh, Western Region, for its Avoset Div. new food product line is slated for national distribution after market research and testing. Additionally, C&W will handle Qwip, a cream topping . . . Local television in Los Angeles is planned for Guard Chemical Co., just moved to Asher/Gould Advertising . . . Greenwood Mills to N. W. Meyer . . . The California Products Corp., makers of building materials and paints, to Philip I. Ross.

Ogilvy, Benson & Mather has picked up some \$5 million in lead, Johnson business, much of Metrecal billings, Pabulum cereals, AB juices and selected new products were also included in the package moving from Kenyon & Eckhardt.

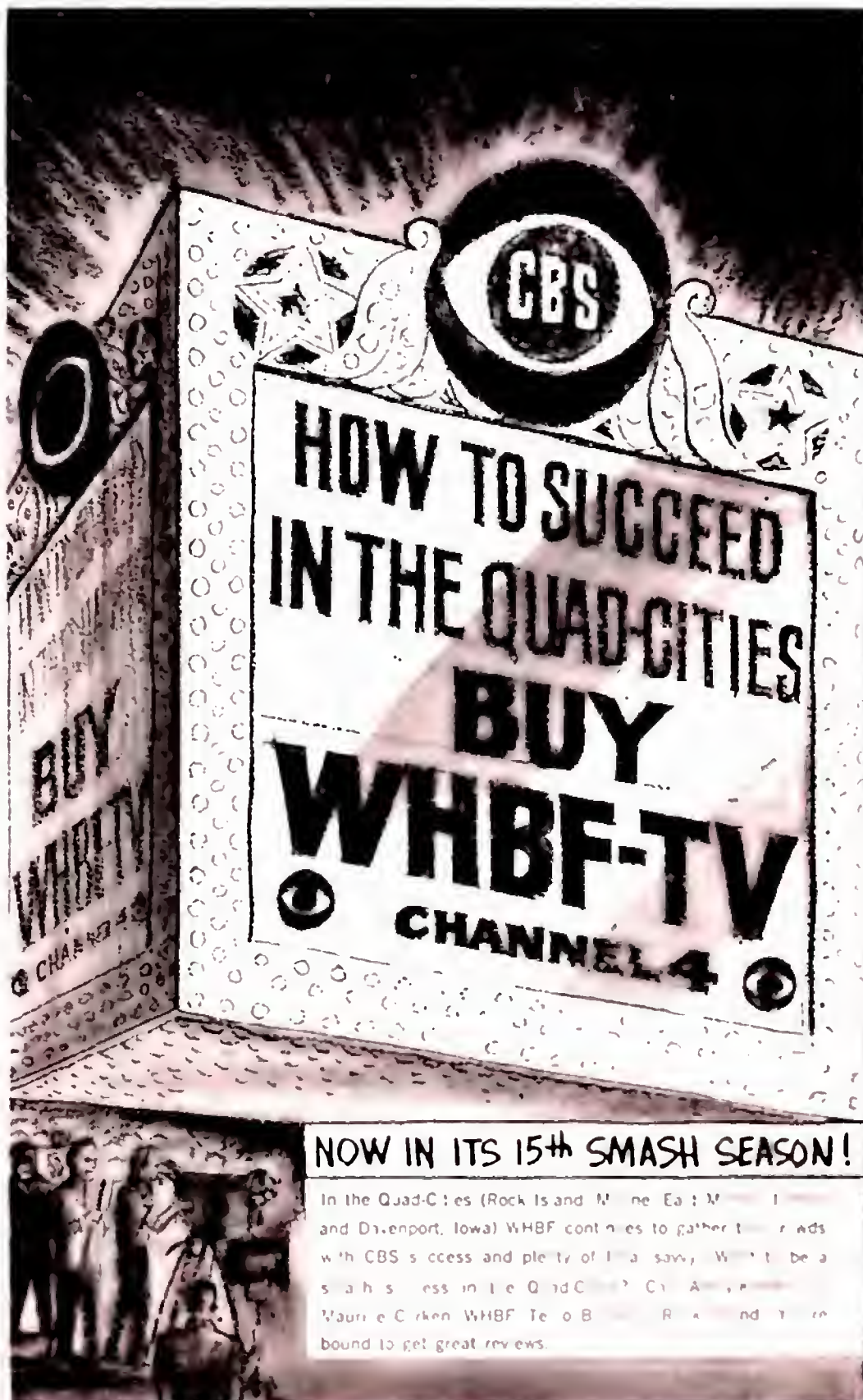
Economics Laboratory, which has been billing about \$2 million (\$1.5 million of it in television) named West, Weir & Bartel to handle its Electrasol dishwasher detergent, Matey bath products, Oil Off household cleaner and its complete line of institutional products. Al Herr Advertising of Milwaukee was assigned Soilax floor and wall cleaner. Herr currently handles Dip-It coffeemaker and plastic dinnerware cleaner and three dishwasher products, Finish, Glass Magic and Jet Dry. Each of the agencies now has about \$1 million in Economics Laboratory billings.

Other moves included several

soft drink accounts to W. B. Doner of Baltimore. Suburban Club Carbonated Beverages, Pepsi-Cola Bottlers of Baltimore, Annapolis, Cumberland and Salisbury, Booth Bottling of Philadelphia. . . Two tv stations have moved to new agencies. They are WBKB-TV, the ABC O&O in Chicago, to Rink Wells Associates, succeeding Geyer, Morey, Ballard; KFMB-TV San Diego to Champ Advertising.

Red Devil Tools, national manufacturer of machinery, tools, and

supplies for painting, glazing and floor care, has appointed Riedl & Freede. Merkel, meat packers operating in northeastern four-state area, to Co-Ordinated Advertising Agency. Kelly Springfield Fire Co. of Cumberland, Md., to Van Sant, Dugdale, Baltimore, from Compton, New York. Stroh Brewery of Detroit to Carl Ally, New York, for its Goebel brand. Power Instruments, Skokie, Ill., to Buti Roberts from Waldie & Briggs.



**HOW TO SUCCEED  
IN THE QUAD-CITIES  
BUY  
WHBF-TV  
CHANNEL 4**

**NOW IN ITS 15th SMASH SEASON!**

In the Quad-Cities (Rock Island and Moline, East Moline and Davenport, Iowa) WHBF continues to gather thousands with CBS success and plenty of local news. What's to be a smash success in the Quad-Cities? CBS' *Maurye* C. Cohen WHBF Teo B. R. A. and T. in bound to get great reviews.



## Grant Chain Names McCann-Marschalk

The W. T. Grant chain, which has grown to include 1100 stores in 45 states coast to coast, is ready to take the plunge into national media, and broadcast may be in for a good part of the business. Spot-tv - and - radio - oriented McCann-Marschalk got the account, and is currently mapping strategy for the campaign which, it is thought, will be institutional in nature — to imprint the image of the growing general merchandise chain.

Co-op funds won't be affected by this new advertising effort, nor will any money spent directly by Grant in local media.

## New Audience May Be Reached in Florida Test

Sponsors pitching products to the older, retired set will be interested in an experiment going on at WWIL (AM-FM) Ft. Lauderdale, Fla., a noted retreat for retired people.

Aware that a large part of its listening audience suffers from hearing impairments, the station will broadcast a special news program at 11 a.m. each weekday, immediately following the ABC network news, which will attempt a

summary of all national, state and local items. It will differ from normal newscasts in that news director Jack Swart will screen the script to eliminate words and sequence of sound hard to distinguish on the air.

The news will be read slowly and with the utmost possible clarity, and new proper names which a listener should know may be repeated. By the use of electronic filters, the station hopes to transmit only that range of audible frequencies best received by those with impaired hearing.

## Timex Bankrolls Wolper Moon Race Special

U.S. Time Corp. has commissioned David L. Wolper to produce an hour-long special, *The Race for the Moon*, on the American effort to put a man on the moon by 1970.

A network slot is being sought for August.

Wolper first rocketed to production fame in 1958 with another network aerospace special, *The Race for Space*.

This program will explore the controversy over the cost and feasibility of Project Apollo, cover the manned flight programs of NASA and include heretofore secret intelligence and scientific films of moonships and their space hardware as well as Apollo astronauts in training.

## Salute to Media

Many tout the aura of "friendliness" which pervades their respective institutions, but in Utica, N.Y. there's a bank which is going all out to demonstrate its amity. Object of its affections? The city's advertising media.

Homestead Savings & Loan Assn. thinks the broadcast stations, newspapers and outdoor media in the area "have continually gone beyond the call of duty" in helping to promote the Homestead message. Because services vary very little from bank to bank, the only truly valid advertising approach is the building of image, notes Homestead. It is this abstruse task which the media have made possible. So the bank is running a series of newspaper ads to show its gratitude, with individual stations and other media singled out for praise.

## TvQ Swells Ranks

Papert, Koenig, Lois has become the 25th subscriber to the TvQ service, which consists of 12 reports a year measuring, by age and sex, opinions of all network tv programs and some syndicated series. Also included as part of the basic service is an annual study combining three reports to provide a sample large enough to analyze, by sex, such demographic characteristics as region, market size, education, etc.

Fifteen other agencies subscribe to the rating service, all with billings over \$50 million. In addition to the three networks, the TvQ roster includes such broadcast backers as General Motors, Humble Oil and Refining, P&G and Ralston Purina.

## RAB's Radio Awards

Three of the five regional radio awards given by Radio Advertising Bureau this year went to San Francisco-based advertisers and their agencies. Winners (on the basis of "most effective" commercials in '63) were Bank of America (Johnson & Lewis), Mary Ellen, Inc. (Guild, Bascom & Bonfigli) and Qantas Airlines (Cunningham & Walsh), all San Francisco; and P. Ballantine (William Esty) and California Oil's Chevron (BBDO) both New York.

## SUMMERTIME WINTER PROMOTION



WEEI Boston went all out to welcome new morning man Paul Winter by hiring six models to visit local agencies and distribute Paul Winter "snowballs." Happy admen here are Edward Vieux (l) and Tim Buckridge, both buyers at Harold Cabot Advertising.



## IN BETWEEN TAKES



Filming a commercial is not always such a serious business. At least not when NBC-TV "Tonight" star Johnny Carson is involved. At New York studio he takes time out to mug for a shot with Lenore Wakeler of Murray-Allen Imports, which markets Regal Crown sour fruit rolls.

## Big Bulova Buy On Closed-Circuit Teleguide

It can't begin to compare with network radio or television's audience of millions, but nevertheless some of commercial broadcast's biggest supporters are finding a significant supplemental audience on Teleguide. Operating on closed-circuit channel 6 in New York, the network services 44,000 rooms in 10 hotels and motels.

Latest to join the sponsor roster is Bulova Watch Co., which bought three-times-weekly, 15-minute program of World's Fair news, interviews and previews, originated live from the RCA color studio. Called *Bulova Fair-Go-Round*, the program is expected to reach a weekly viewing audience of 250,000, will run until the fall.

## Ayer Expands in S. F.

N. W. Ayer will move to enlarged quarters in the new 33-story Hartford Building in San Francisco next December, increasing its space by about 50 percent. There has been a substantial increase in personnel at the agency's San Francisco office, which services such accounts as Hills Bros. Coffee, Plymouth and Valiant automobiles through the Plymouth Regional Dealer Assn., and United Air Lines' West coast region.

## New High in SESAC Sales

There may be a trend to talk formats, but music is definitely not about to be replaced as radio's mainstay. A look at the six-month Sesac, Inc. ledger is evidence: company recorded better than 5000 sales to broadcast stations in the January-June, 1964, period—an all time high.

Sesac's "drummers," sales and programming aids, continue to be in heavy demand. They are presently in use in more than 1000 markets throughout the United States, Australia, Canada and the entire English speaking world, according to the licensing outfit.

## WLEX-TV Expands

Just a few weeks after its proposed purchase by Crosley Broadcasting fell through because of a technicality (see SPONSOR, June 29, p. 54), WLEX-TV, Inc. of Lexington has decided that, instead of selling its UHF tv station, it would itself expand its station holdings. In a surprise move, it has purchased WCOV-TV and

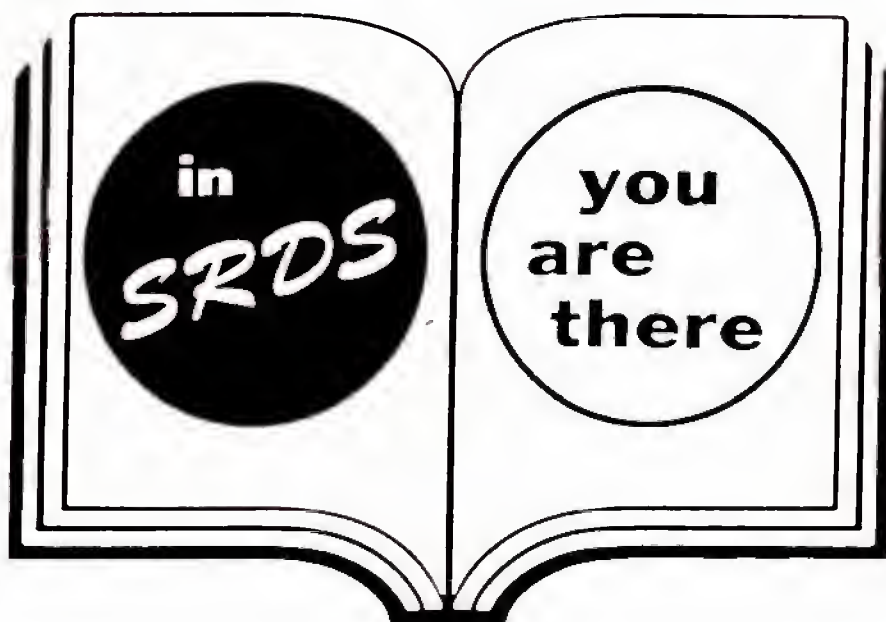
Radio Montgomery, Ala., from Capital Broadcasting Co. for \$1,225,000. WCOV-TV is also a UHF station. There were indications that this might be the first step in a larger expansion plan. Chapman Co. brokered the deal which awaits FCC approval.

## Canadian Researchers Set Up Ad Award Program

"To inspire new thinking and to encourage original contributions in the field of advertising research," Canadian Advertising Research Foundation has awarded its first McLaren Award. Winning entry was submitted by Dr. Philip Kotler, assistant professor of marketing at Northwestern University, Chicago, one of four submissions from the U.S., one from Sweden and six from Canada. Prize was \$1000.

Each year a new aspect of advertising research will constitute the subject of the competition. Dr. Kotler wrote on the "best theoretical solution to a problem faced in the measurement of media effectiveness."

with a properly conceived, strategically placed Service-Ad



selling by helping people buy



## THE CHANGING SCENE

### Humble Buys Fair Special

*A World's Fair Diary with Edwin Newman*, set for July 30 (10-11 p.m.) on NBC-TV in color, will be sponsored by Humble Oil and Refining (McCann-Erickson of Houston). Newman will visit some of the pavilions, restaurants and amusements at the Fair.

### Agency Shifts Abroad

BBDO International has picked up five big accounts — two in England, two in Paris and one in Germany.

Skol International named the agency to handle world-wide advertising for Skol Beer. Skol International is a new company formed by Allied Breweries of Great Britain, John Labatt Ltd. of Canada, Pripp Breweries of Sweden and Unibra of Belgium to develop the brewing and marketing of Skol Beer in world markets.

BBDO of London has been ap-

pointed to handle the Electronic Processing Div. of Honeywell Controls in the United Kingdom. Honeywell had appointed BBDO Frankfurt earlier this year for Germany.

Kayser, the hosiery and lingerie manufacturer, and Auto-Europe, the continental auto-rental firm, are the two new accounts in Paris, and Alberto - Culver named BBDO Frankfurt.

On another international agency front, Lindo, Norman, Craig & Kummel (Trinidad) Ltd., Port of Spain, has been awarded the Trinidad Hilton Hotel account previously serviced by Davies & Chislett, Ltd., McCann-Erickson's office in Trinidad.

### CBS Closes Studio Nine; Murrow in On-Air Salute

The first in a series of nostalgic moves occurs next month when CBS closes its famed news Studio Nine at 485 Madison Ave. in New York and begins originating broadcasts from its new control center

at 524 W. 57th St. It is part of over-all plans which call for the centralization by early next year of CBS offices at 51 W. 52nd St. and studios at 57th Street.

A host of network newsmen will gather for an hour-long special *Farewell to Studio Nine* scheduled for July 25. Edward R. Murrow, whose last CBS News appearance was over a year ago, will return for the broadcast. Robert Trout, for whom Studio Nine has been a base of operations for 30 years, will be anchorman.

### Metropolitan Tv Special Set for Syndication

Newest property in station syndication hopper is *My Childhood*, the hour-long tv special, based on the early lives of James Baldwin, and Senator Hubert Humphrey, originally broadcast by Metropolitan Broadcasting stations in late May.

Banner Films will distribute the show in this country; Screen Gems has overseas distribution rights. In addition, public interest and critical acclaim has prompted WNEW New York to repeat the broadcast twice more, on Aug. 10 (10-11 p.m.) and Aug. 16 (9-10 p.m.).

The show enters the station-by-station sales market with a good sponsorship record: it was SRO to participating advertisers on all six stations for the original telecast in addition to both upcoming repeats.

### Gross Sales, Earnings Up

Gross Telecasting reports revenue for the first six months of this year increased 4.5 percent to \$1,375,680 against \$1,315,607 in 1963. Earnings for the same period were \$382,789 compared to \$344,637, up 11 percent. This amounted to 96 cents per share, against 86 cents per share for the first six months last year.

### UA Sells Wolper Abroad

United Artists Television, which had handled the bulk of the David Wolper productions before the latter formed his own domestic syndication outfit recently, will apparently continue as the Wolper distribution arm abroad. It has just acquired all foreign rights, includ-

### BACKYARD BANQUET IS ALL-MEDIA THEME



Once again Miller Brewing (Mathisson & Associates) will have a fully coordinated advertising and merchandising campaign centered on a single theme. This summer it's the "Backyard Banquet." All network and local broadcast ads, in addition to print media, during August and September will feature two couples about to enjoy a backyard cookout. Scene will be lithographed on Miller's six-packs.



## SALES IN SHORT SARTORIAL SPLENDOR



Leading the call of WNBC New York morning man Big Wilson for more comfortable work clothes, the station's sales and promotion staff reported for work in short-panted sartorial splendor. From left to right: "WNBC personality" Jim Lowe; advertising-promotion manager John Clayton; account executives Paul Campbell, Tom Mager, Burt Wanetik, Ed Forester, Harvey Schulman; sales manager Joseph Frazer

Canada, for *Men in Crisis*, 32 half-hours of historic conflicts. A-TV's Wolper backlog includes the *Story of* and 12 Wolper one-hour documentary specials, all dramatizing events of the 20th century.

## New Sound Studio Ties With 20th Century Fox

Manhattan Sound, formed a year and a half ago in New York, expects its just signed long-term contract with 20th Century-Fox to help it emerge as one of the big three in sound recording companies in New York.

The agreement calls for Manhattan Sound to operate the sound studios of the Movietone New York complex. More than \$300,000 has been earmarked to modernize the Movietone studios on 54th Street, which will be called Manhattan Sound West (the company will maintain its original studios at 411 Fifth Ave.).

Although the company will handle all the sound requirements in the east for Movietone and 20th Century-Fox, that will represent only a small percentage of its expanded capacity. Plans are to make an even more aggressive bid for film and radio production business

## Most Canadian Radio, Tv Stations in Black for '63

Only seven of Canada's privately-owned tv stations recorded financial losses in 1963, and of the 140 stations reporting by law to the Board of Broadcast Governors, 31 had operating losses.

As of 1961, all broadcasters are required to file their annual financial statements with BBG within 90 days of the end of their fiscal year.

Tv stations reported a 14 percent increase in total broadcast revenue over 1962 and a 46 percent hike over 1961. Net profit for tv stations in 1963 ran \$4,249,000 as compared with \$652,000 in 1962.

## Dressel Expands

Several national test markets are on the horizon for Dressel's Div. of American Bakeries Co. Now involved in its first comprehensive advertising campaign in Chicago and downstate Illinois, the company is marketing 24 varieties of "fresher than fresh" frozen baked goods. Dressel specializes in blast freezing of its products. As national distribution is achieved, broadcast on a market-by-market basis seems slated for a good slice of the budget

## P&G Sets Cinderella

Procter & Gamble, via Benton & Bowles, has signed for the high priced 90 minute production of *Cinderella* on CBS-TV sometime in March, 1965.

A new production which will be taped this fall in Hollywood, it will have Richard Rodgers as executive producer, Charles S. Dubin as producer-director, Joe Layton staging dances and music. Joseph Schrank will write an entirely new book for the production. CBS-TV originally presented *Cinderella* in March, 1957, the only original musical ever written for tv by Rodgers and the late Oscar Hammerstein II. Songs from that production will be used in the upcoming special.

## Kraft in Major CBC Buy

One of the largest purchases by one sponsor in the history of Canadian television has been made by Kraft Foods Ltd., via Needham, Louis & Brorby of Canada Ltd.

Involved is full sponsorship of the Canadian-produced *Show of the Week* (Monday at 8 p.m.), an hour-long variety and drama series starring top Canadian, American and European artists, and co-sponsorship of the half-hour *Jack Benny Program* and the new, hour-long comedy *The Rogues*. All orders are for the fall.

## ROMAN FEAST



Jim LaMarca of Ted Bates enjoys Roman feast with wife, Mary. A chauffeured limousine and free tickets to a hit musical were also part of Jim's prize in contest sponsored by KHJ-TV Los Angeles promoting its new film series titled "The Gladiator"



# SPONSOR SPOTLIGHT

## ADVERTISERS

**Richard D. Harvey**, **N. C. Harrison, Jr.**, **Robert J. Tallini** and **Edgar G. Fritschel** named to the positions of broadcast creative manager, Fanta Beverage Div. manager, fountain and bottle inside advertising manager and advertising department media manager at the Coca-Cola Co.

**Michael D. Heeger** named director of marketing at the western division office of Libby, McNeill & Libby.

**Gerald C. Draper** named advertising manager for British European Airways. He has been commercial manager of Central African Airways, Rhodesia, for five years.

**Thomas W. Casey** named vice president-sales for Gillette Safety Razor Co.

**Joseph F. Welch** promoted from advertising assistant to advertising manager at International Salt Co. He was previously an account executive with Benton & Bowles.

**Charles E. Palmer** appointed advertising manager of Clairol, Inc. He was previously with Lever Brothers and Norex Laboratories.

## AGENCIES

**Ralph Whiting** named chairman of an executive committee which will function as an advisory body on all phases of Young and Rubicam's Chicago business. Committee

members include **Richard H. Simpson**, **Richard C. Anderson** and **M. David Keil**.

**Richard F. Watrous** joined Kenyon & Eckhardt, Providence, as creative director. He was previously copy chief at a Hartford agency and has held posts as copywriter and motion picture writer-director at General Electric.

**Allan Meyer** named account executive at the newly formed M. J. Beckman Associates, Los Angeles. Prior to joining the firm, Meyer was manager of a CBS tv station.

**William G. Schmal** joined Ogilvy, Benson & Mather as account supervisor. He comes from the Colgate-Palmolive Co. where he was a group product manager.

**Keith Munroe** appointed vice president and general manager of the Chicago Div., Campbell-Ewald Co. He was president of Alexander Film Co. before joining the agency earlier this year.

**William I. Brown** appointed director of marketing at Lang, Fisher and Stashower, Cleveland. He was previously with Maxon, Inc., Detroit, and has held posts with Pfeiffer Brewing Co. and H. J. Heinz.

**Harold Zayas-Torres** named vice president-client services at Young & Rubicam Puerto Rico, Inc. He joined the company in 1961, and formerly was advertising manager for International General Electric P.R., Inc.



Dan Linquist



James Frankenberg

**Dan Lindquist** of Guild, Baseon & Bonfigli's Los Angeles office named executive broadcast producer. He joined the agency in 1957.

**James Frankenberg** appointed vice president of Cunningham & Walsh, New York. He joined C&W in 1963, previously was with Doherty, Clifford, Steers & Shenfield.

**John P. Connelly** joined Robert A. Becker, Inc. as treasurer.

**James J. Leindecker**, **John G. Avrett** and **Thomas A. Knitch** named vice presidents of Foote Cone & Belding. Leindecker has been with the agency since 1950 and previously was with McCann Erickson and Kenyon & Eckhardt. Avrett was with Grey Advertising and Donahue & Coe before joining FC&B in 1960. Knitch, who joined the firm in 1961, had been tv creative coordinator at Ted Bates.

**Arthur Hill**, **Jim Begany**, **Alex Oliver** and **John Evans** appointed to the design department of Sudler & Hennessey, Inc. Hill was formerly with Lippincott & Margulies. Begany with IBM. Oliver came from L. W. Frolich and John Evans had been a designer-typographer with a Toronto firm.

**Stanley Bokota** joined Tatham-Laird, Inc. as a marketing analyst. He was formerly a supervisor of marketing and advertising research projects for the *Chicago Tribune* and a marketing analyst at Simoniz.

**Lee J. Ross** joined West, Weir & Bartel as account executive. He was previously with Kastor, Hilton Chesley, Clifford & Atherton, and at one time was advertising director of Savarin Coffee Co.



Charles E. Palmer



Ralph Whiting



Harold Zayas-Torres



William I. Brown





Rolt Smith



Robert Pates



Robert A. Stuart



Eugene F. Shaw



Jay J. Heitin



Paul G. Rosenfeld

Rolt Smith joined Doherty, Clifford, Steers & Shenfield as a vice president and creative supervisor. He was formerly a senior vice president at Ted Bates.

Barry R. Lewis joined North Advertising as director of market research. He was formerly with B. Dick Co. and Swift & Co.

Richard K. Pearson, Thomas Flaherty and Glen E. Wilber named vice presidents at Erwin Wasey, Ruthrauff & Ryan. Pearson joined the firm after 10 years with the former Smith, Taylor and Jenkins Agency. Flaherty has been with WR&R since 1956, and Wilbur since 1961.

George H. Reese, Jr., joined Compton Advertising, Inc. as senior account executive. He was formerly an account supervisor for W. Ayer, New York.

Robert J. Elenz joined Clinton Frank, Inc., as a member of the creative department. He comes to the firm from Gardner Agency, St. Louis, and was formerly with McCann-Erickson, Ruthrauff & Ryan and WIND Chicago.

James Dunn, director of media and marketing research at LaRue & Cleveland, Inc., Detroit, elected secretary of the Industrial Marketers of Detroit.

Brian D. Roberts joined Needham, Louis and Brorby, Chicago, as vice president-executive art director. He had previously spent six years with Young & Rubicam.

Emmanuel F. Bosio joined J. M. Horn & Son, Philadelphia, as administrative assistant to the president. Bosio comes to the agency from RCA in Camden, where he was a senior analyst.

## TIME/Buying and Selling

Robert Pates named account executive at McGavren-Guild Co., New York. He comes from WRY-TV Pittsburgh.

Eugene F. Shaw and Robert A. Stuart joined the Chicago and New York staffs, respectively, of Television Advertising Representatives as account executives. Shaw was previously with WJZ-TV Baltimore and WBZ-TV Boston. Stuart was with the Katz Agency and *Holiday* magazine.

David W. Grace joined the Dallas sales staff of Advertising Time Sales, Inc. He had formerly been with KNUZ and KQUE-FM Houston, the *Houston Post* and McGraw-Hill.

Roland T. Kay and Robert E. Huth joined the sales staff of H-R Television, San Francisco. Formerly Kay was a tv rep with Roger O'Connor. Huth comes to H-R from the Katz Agency, San Francisco.

## TV MEDIA

George H. Newi named account executive, eastern division, ABC Television Network Sales. He joined the firm in 1963 and had previously been director of daytime programming at McCann-Erickson.

Leo Lefcourt appointed director of music administration for the CBS Television Network in Hollywood. He joined the network in 1954 and has been assistant director of business affairs and director of program contracts.

Ron Voigt appointed news director of WRFN-TV Rockford, Ill. He joined the station in 1959.

Jay J. Heitin named executive editor of the Television Information Office. He was director of sales for WNBC-TV New York from 1952 until September, 1963.

Paul G. Rosenfeld appointed director of program promotion for WBNS-TV Columbus. He was formerly assistant director of the Columbus chapter of the National Assn. for Mental Health.

James W. Gram appointed advertising and promotion manager for WNBC-TV and Radio. He was formerly with WNEW New York where he held a similar position.

Lawrence Creshkoff appointed editorial director of the corporate information staff, Columbia Broadcasting System Inc. He has been executive editor of the industry's television information office since 1960.

Dick King joined ABC Hollywood as a staff producer in the network's promotion department. He was formerly assistant radio tv producer for Goodis Goldberg Soren, Toronto, and for McLaren Advertising, Toronto.

Reg Baker appointed general manager of CBS Television Network Sales of Canada, Ltd. He comes to the position after 17 years with McKim Advertising, Ltd., Toronto.

Tim D. Tindall appointed coordinator of special projects for Polaris Broadcasting. He was associated with KIMN Denver before joining the company in 1962.

Fred Eichhorn, Dick Bode and Bill Zervis named manager of commercial services, merchandising manager and sales service manager at KGW-TV Portland, Ore.



## SPONSOR SPOTLIGHT

**James W. Curran, Jr.**, joined WJZ-TV Baltimore as account executive, replacing **Eugene F. Shaw** who was named account executive with the Chicago office of TvAR. Curran was formerly local sales manager for WITH Baltimore.

**Tom Percer** joined WHNT Huntsville, Ala., as tv sales manager. He was formerly with WAPI-TV Birmingham.

**Kyle A. Hill** named on-the-air reporter of WSAZ AM-TV News, Huntington, W. Va.; **James M. Howard, Jr.**, named sportscaster for WSAZ-TV Charleston, W. Va.; **William J. Garvin, Jr.**, appointed account executive with the WSAZ-TV Huntington sales department.

**John J. Moffitt** appointed local sales representative for WJW-TV Cleveland. He comes to the station from Griswold-Eshleman Advertising, and had previously been with WEWS Cleveland for 16 years.

**Robert P. Murray, Jr.**, appointed account executive for ABC-TV Spot Sales, New York. For the past three years he was a tv account executive for Crosley Broadcasting Corp.

**Terrence McGuirk** named national sales manager of WAGA-TV Atlanta. He was an account executive in the New York office of Storer Television Sales and previously had been associated with WCBS-TV, CBS Radio and CBS Spot Sales.

**Martin S. Pollins** named eastern sales manager of ABC Television Spot Sales. He has served as an account executive since 1961, and prior to that was with NBC.



Richard H. Harris



Douglas D. Shull

## RADIO MEDIA

**Richard H. Harris** appointed general manager of WBZ Boston. He had been general manager of WDGY Minneapolis, and was formerly with Dandy Broadcasting Corp. and WHB Kansas City.

**Douglas D. Shull** appointed advertising/promotion manager for KYW Cleveland. He comes to the station from Group W's WOWO Fort Wayne, Ind.

**Kenn Horrigan** joined KMA Shenandoah, Iowa, as regional salesman. He was formerly with KSO Des Moines, Iowa, and Ford Motor Co.

**Danny Sheelds** named account executive at WITH Baltimore.

**James M. Morrow** appointed general manager of WBCI AM-FM Williamsburg, Va. He was formerly sales manager for WFLS Fredericksburg, Va.

**Ken Stratton** appointed to the sales department of WIND Chicago. He was formerly with CBS Spot Sales, Chicago, KCBS San Francisco and WBBM Chicago.

**J. Warren Burke** elected president of KRSI Radio Minneapolis. He will continue as general manager of KRSI-AM-FM, a post he has held since 1961.

## SYNDICATION & SERVICES

**Lawrence D. Gibson**, vice president-marketing, elected to the board of directors of the Audits & Surveys Co. Prior to joining the company in 1962 he was director of research at Donahue & Co.

**Burt H. Hixson** named vice president in charge of the industrial film division of Independent Producers Associated. He was previously producer and director of the commercial film division at Burton Holmes Travelogs.

**Patrick Arton** joined Warren E. Kraemer Associates, New York, a public relations man for several airline accounts. He was formerly with Fuller & Smith & Ross.

**Jack W. Isaac** promoted to vice president of Promotional Services, Inc. He has been PSI's manager of station relations.

**Keath G. Allen**, **Gene Daniel** and **Woody Woodall** joined Peppe Sound Studios Inc., Memphis. Allen is a promotion writer, and Daniels and Woodall are company representatives along the East Coast.

**John P. Dillon** appointed managing director of Jefferson Productions, Charlotte, S.C., a facility of Jefferson Standard Broadcasting.

**James C. Wickersham** appointed executive vice president of Communications Affiliates Inc. For the past four years he has been president of the sales promotion and marketing division of Communications Affiliates. **Charles H. Kitchel** succeeds Wickersham as president of the SCI Div. He formerly was vice president and marketing account service director of the sales communications organization.



Martin S. Pollins



Terrence McGuirk



J. Warren Burke



Ken Stratton



John P. Dillon



James Wickersham



## No second chance in kiddieland

by Mel Helitzer

President  
Helitzer, Waring & Wayne, Inc.  
New York, N.Y.

ANY PARENT who has tried to fool a child, will tell you that children cannot be easily fooled. So will any good copywriter.

Copywriters can ill afford to beguile children with phony copy, exaggerated claims or sloppy writing. Even parents can't afford deception because children disrespect parents who abuse their trust. The advertiser's role is in similar jeopardy if his product is ignored by the child.

That's why the creative approach is even more important in the production of a commercial for a child than it is for an adult. An adult is infinitely more susceptible to advertising claims and pitches; but pitch a child something that isn't quite right, and you have a walking and talking loudspeaker telling everybody on the block and in school how lousy you are.

To avoid offending the child's sense — and sensitivity — the commercial must, in addition to being good, relate a story about a product that is also good.

A few years ago, Maypo marketed what it thought was the best breakfast cereal since oatmeal. Its agency wrote some good commercials for television which told children the wonders of Maypo. The last line in the copy, sung with music, said "I want my Maypo." The kids wanted their Maypo, alright. They begged mothers to buy it; one taste and they wouldn't finish it. They didn't like it, and that was that. The copy was accepted but the product wasn't.

We believe at Helitzer, Waring and Wayne that a good commercial is good because of the degree to which it incorporates and reflects several factors:

1) It must not talk down to the child, yet not over his head.

2) It is always better to entertain the child during the commercial, although with some products it is not absolutely necessary.

3) Copy and picture for the visual will be more effective if the writer and producer strive for "involvement," whether it encourages a youngster to sing along with the jingle or write in for a premium.

4) The commercial must be honest and believable not only to children but also to parents.

5) It must represent a product that has true appeal and potential.

6) It must, of course, have that backbone of advertising and marketing that we call the "unique selling proposition."

The points of difference are all important, as you can see:

Until September 1963, there were two dress-up, grown-up and shapely dolls that had the market sewed up: Mattel's Barbie and Ideal's Tammy.

That month American Character Doll Company debuted — via television — a new grown-up doll, Tressy. She was and is very much like the other two dolls, but she has a unique selling point: her hair grows. It grows because youngsters can lengthen or shorten it by turning a key. Tressy is the only doll in the world with hair that grows. Even with this distinct plus, however, the odds that this doll could take much share of market away from the two well established dolls were 100 to 1. But we went ahead.

Why? Because the hair idea provided the unique product difference. We landed on that one with both feet — and hard.

The commercial we developed has strong adult undertones because the appeal of the doll itself is "adult." Girls wouldn't want to feed this doll. They couldn't, because it's not a baby doll. The

basic premise is that the young girl dressing this grown-up doll like a high fashion model in the big city, would not only be emulating her mother but be identifying with the doll as a beautiful "career girl." The copy opened with "Tressy's like a Queen."

We dramatized the hair aspect by selling it like a woman's hairdo. To music that was hep, we added the words "flip it, flop it" and repeatedly emphasized the line, "her hair grows."

By demonstrating on television how to arrange the hair, we invited participation through an action that the girl could later perform.

As a result of the first commercial, Tressy is selling exceptionally well where she has been advertised.

Another successful commercial uses the "audio white space" technique. Only two words are repeated during the one-minute on the air spot. "Tiny Tears," the name of a crying doll (also made by American Character). A young girl was hired, for this commercial, to act much as she would if she were really one of the audience. She wipes its tears, consoles it, after every action she whispers the name "Tiny Tears" — nothing else. A watching little girl can't help but involve herself in the action.

Such involvement is especially important among children under six, whose response to verbal appeals is below the peak of older children. Action then becomes a major appeal in what one copywriter calls the "kinetic approach."

The appeal to children must find its roots in emotional and psychological stimulation and response, and at the same time must appeal to their sense of fun, good taste and intelligence. Above all, care must be taken that a child, even more than a parent, is never "burned" by a commercial. You're not likely to get what parents often give a second chance. ■

# CALENDAR

## JULY

**Idaho Broadcasters Assn.** annual convention, Ponderosa Inn, Burley, Idaho (20).

**International Alliance of Theatrical and State Employee's** annual convention, Convention Hall, Louisville, Ky. (20-24).

**Advertising Federation of America,** management seminar, Northwood Institute, Midland, Mich. (to 31).

**Western Packaging Exposition,** Pan Pacific Auditorium, Los Angeles (21-23).

**New York State Broadcasters Assn.,** third annual executive conference, Cooperstown, N. Y. (28-31).

**Annual Summer Workshop in Television and Radio,** New York University, New York (29-Aug. 7).

## AUGUST

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4).

**South Carolina Broadcasters Assn.,** summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising,** sales management seminar, Stanford University, Stanford, Calif. (16-22).

**Desilu Inc.** annual stockholders meeting, Hollywood, Calif. (18).

**National Assn. of Radio Announcers,** tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising,** sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Institute of Electrical and Electronics Engineers** summer general meeting, Biltmore Hotel, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual

meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.,** fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

## SEPTEMBER

**1964 National Radio and Television Exhibition,** under the management of the **British Radio Equipment Manufacturers' Assn.,** Earl's Court, London, England (24-Sept. 5).

**Institute of Electrical Communication Engineers of Japan** international conference, Akasaka Prince Hotel, Tokyo, Japan, (7-11).

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters,** Capitol House, Baton Rouge, La. (13-15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Electronic Industries Assn.,** fall meeting, Statler-Hilton Hotel, Boston, Mass. (23-25).

**Utah Broadcasters Assn.** convention, Royal Inn, Provo, Utah (25-26).

**Minnesota Broadcasters Assn.,** fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America,** fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.,** convention, Royal Inn, Provo, Utah (25-26).

**Society of Motion Picture & Television Engineers,** 96th annual technical conference, Commodore Hotel New York, N.Y. (27-Oct. 2).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton N. J. (5-6).

**Advertising Research Foundation** annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park near Prestonburg, Ky. (19-21).

**National Electronics Conference** 20th annual meeting, McCormick Place, Chicago, Ill. (19-21).

**Institute of Broadcasting Financial Management,** annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Fourth International Film & TV Festival of New York,** held in conjunction with the annual **Industrial Film and Audio-Visual Exhibition** New York Hilton Hotel, New York (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**National Assn. of Broadcasters** fall regional conferences: Hotel Utah Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung New Orleans, La. (26-27).

**American Assn. of Advertising Agencies,** western meeting, Ambassador Hotel, Los Angeles (27-30).





He's taking "LIVE" TV pictures...

With Sylvania's "Newschief"  
TV camera and transmitter.  
It weighs 27 pounds  
and it's wireless.



Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Then parachute to earth and keep an audience with him every second "live" with *Newschief*!

If your cameramen aren't stevedores, that's all right, too. Newschief is transistorized. The camera

weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power Newschief for line-of-sight transmission up to a mile.

The camera is an adaptation of


Sylvania's 800 model, pioneer in a new series of 800-line resolution cameras that have brought new life to closed-circuit television.

This Newschief has a tunable RF output, zoom lenses and through-the-lens viewfinder. Sylvania will design Newschief units to meet any broadcaster's specifications.

From electronic component production to complete systems responsibility, no one says capability in TV better than Sylvania.

For additional information, contact: Sylvania Commercial Electronics, 720 Third Avenue, Dept. B-6, New York, NY 10017.

**SYLVANIA**  
S - A - R - Y  
GENERAL TELEPHONE & ELECTRONICS GTE



**"WGAR  
izza  
snob"**

He's teed off because we discussed "lawn care" on the air. We felt kind of sorry about losing him as a listener 'til we received 1,043 cards and letters from 91 different communities requesting the booklet we offered. But that's how it goes. Our kind of program-

ming seems to zero in on the listening (and workingest) people in Cleveland and northeastern Ohio. People who do things. So if your client is interested in getting action in our market area, remember one thing. The grass is greener at WGA

GOOD SOUND RADIO  
**wgar**  
NB

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • REPRESENTED BY BLAIR RADIO